

THE BRICKBUILDER

VOLUME XXIII

NUMBER 8

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PEN AND INK DRAWING OF THE
FIRST NATIONAL BANK BUILDING,
BOSTON, MASS.

R. CLIPSTON STURGIS, ARCHITECT
A. B. LE BOUTILLIER, DELINEATOR

See article on page 185

THE BRICKBUILDER

VOLUME XXIII

AUGUST, 1914

NUMBER 8

Store and Loft Buildings.

By JULIUS FRANKE.

THE modern so-called "loft building" is an American invention and is indigenous to a few of the large cities. Elsewhere, for what serves the same purpose or approximates its use, the term "store" or "warehouse" is used.

The term "loft" is, however, very ancient and signified originally the sky or the air; from thence its meaning was transferred, very naturally, to the upper part of a ship's rigging, or the top part of a barn, and then to what we now designate garret, where it was at the time of Chaucer when he wrote, —

"And hym she roggeth and awaketh softe
and at the wyndow lep he fro the lofte."

The term "loft building" did not come into use until floors in what were then designated as stores or warehouses were rented to separate tenants, when the simple word "floor" apparently did not express enough, and the term for the top floor, namely, "loft," was used for all floors above the first.

Up to about twenty-five years ago the term "loft building," when used, brought to mind a four or five story non-fire-resistive building, extremely plain, with open rope hoists and open stairs and with exposed floor beams and unplastered walls.

With the advent of the elevator, the upper floors, which had heretofore been used mostly for manufacturing and storage, became available for show and sales purposes, and took on a better aspect and had plastered walls and ceilings; and in New York the cast-iron front was born, and though the façades became more ambitious they remained infantile, though simple, and did not, until the twelve story loft building came in, become gingerbreaded and shoddy, as many of them are.

During the last few years the term "loft building" has taken on an additional significance and now means any building, no matter how tall or how occupied, where the floors are "open," that is, without corridor partitions, and with enclosures around stairs and

elevators only; but so arranged that tenants may continue down the stairs without entering any loft, or enter or leave an elevator by a door directly on the loft, so that upon leaving the elevator you find yourself in the tenant's premises. The entire building is so arranged that each floor may be rented separately.

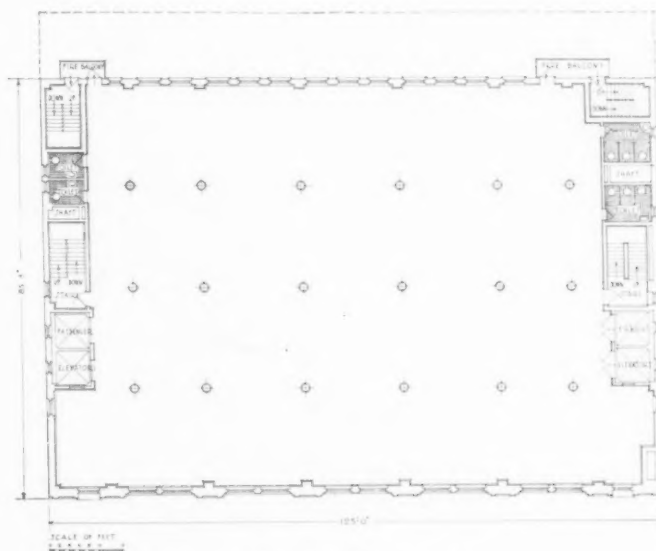
If the modern loft building has a good façade, is well finished and equipped, there is no practical difference between it and an office building, except that the office building generally has subdivisions on the various floors for separate tenants, so that should a good modern loft building have tenants occupying entire floors, such as is common for large clerical forces, and there are no sales rooms, no space used for storage or manufacturing, the loft building would justly be called an office building, and this designation would apply without one single change or addition to the building.

That the dividing line between office and loft buildings, in some cases, is scarcely discernible, is evident in the case where the same building is used for both purposes, and where some floors are devoted to office use and other floors to loft use, where the space is fitted up for displaying goods, for sales rooms and sometimes for manufacturing.

Since some recent disastrous fires in factories, new laws have been passed in the state of New York, and also in some other states, which would make a loft building where manufacturing is done slightly different, in point of law, from what is ordinarily considered a loft building.

These new laws require certain fire exits, known as inside enclosed stairs, outside enclosed stairs (sometimes known as smoke-proof towers), and horizontal exits, either through a wall to an adjoining building or adjoining space where refuge may be found from fire, or through bridges or balconies from one building to another, or from one space or area to another space for the same purpose.

There is also the extra precaution of sprinklers now deemed essential for such manufacturing



Typical Plan of a Loft, New York City
Maynicke & Franke, Architects

loft buildings, which minimize materially the fire hazard.

The plan of a manufacturing loft building should be simple. Staircases should be as far apart as possible, and maximum window surface should be provided, and all staircases should be so arranged that there is an uninterrupted free passageway to the street from each staircase or fire tower.

The location of the passenger elevators and freight elevators should be carefully considered, and should be as far apart as possible, so that customers entering the building at the passenger elevator are not obstructed by freight going to the freight elevators, and for the additional reason that the office is always located near the passenger elevator on the various floors, where it would obviously be wrong to handle freight.

The entrance and first story accommodations at the freight elevators should be commodious and direct.

Toilets for both men and women should be provided for the building on each floor, unless it can be decided in advance what the occupancy shall be.

Where railroad and water transportation for freight in conjunction with the manufacturing loft building is to be considered, both sides of the building on the first story should have ample platform facilities, one side being devoted to the railroad and the water front, if there is such, for the reception and discharge of freight, and the other should be devoted to trucking for city or town delivery.

If possible, it is well to have the trucks enter the building so as to be under cover in bad weather, although this is not essential.

The planning of a manufacturing loft building for railroad and trucking traffic is apparently a very simple problem, but many serious mistakes have been made. The elevators in such buildings have been so located that either the traffic to the railroad cars or the trucks is handicapped. The staircases have been provided in such places as to obstruct the free handling of freight on the first story. The elevators have been located so that the aisles, which are not shown on plans, but which are necessary for manufacturing or for storage on the upper floors, could not be provided in direct lines, in order to have proper circulation.

Altogether, the planning of such a building requires an intimate knowledge of the economic handling of freight, both by rail and wagon or automobile, and demands a

careful study of the process of manufacturing for each particular industry, in order to evolve a successful scheme and provide accommodations for the right number of employees, with proper allowance for expansion.

The plan should be simple and direct, and all ideas of "axis" and balance and appearance of the plan should be subordinated to the practical, even though the eye be offended at the "presentation" on paper. It is more important that there be proper circulation of freight and merchandise than that there be balance, also natural light for manufacturing purposes should be considered before the relation of voids and solids for the façade. If the intensely practical be allowed free sway in these matters, the building can be made an architectural success by certain refinements of line, color, and texture, and the result will be much more satisfactory from a truly artistic point of view, for the design will be more apt to express the use to which the building is to be put.

It is of more importance that the occupants of a building do not unnecessarily waste energy or time due to a plan which is injudicious, or that their health and comfort are

not sacrificed when light and air are made subordinate to design.

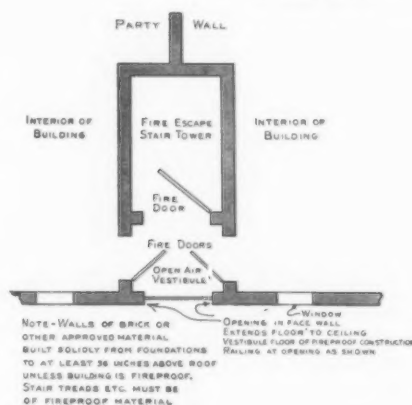
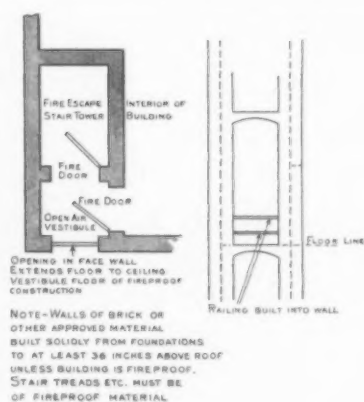
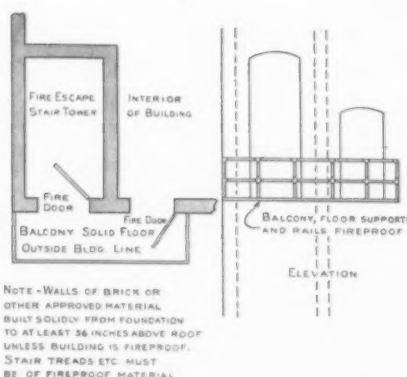
There is, on the other hand, no excuse for the many repulsive and sordid looking factory buildings scattered over our land, and the ugly trestle, with sprinkler tanks

extending over the roofs of so many, could be enclosed with towers that would be made a feature capable of artistic treatment, and have the advantage of keeping the water from freezing without extraordinary precautions, and also reduce repairs.

The safety of the occupants of lofts and factories, in case of fire, is now given considerable attention, and although modern factories are generally built "fire-resistive," they are also sprinkled, in addition to which enclosed staircases are now almost universal.

It might be advisable, in some cases, to go a step further and provide fire-walls subdividing all shops into two or more areas; but care should be taken not to overdo this, as fire-walls have a tendency to shut off natural light and ventilation, lack of which, every one admits, does not increase the health of the worker. It should be borne in mind that tens of thousands die of tuberculosis, due to insufficient light and air; certainly by many thousands more than die by fire.

When a "fire-resistive" building is sprinkled, the fire-





CORNER OF 18TH STREET AND FIFTH AVENUE



CORNER OF 32D STREET AND FIFTH AVENUE



11-19 WEST 19TH STREET



84-90 FIFTH AVENUE

GROUP OF STORE AND LOFT BUILDINGS, NEW YORK, N. Y.

MAYNICKE & FRANKE, ARCHITECTS

wall is not of such great importance, and unless the area is exceedingly large, it should not be introduced unless it does not shut off light and ventilation.

For an ordinary inside city lot it would be wrong to run the fire-wall parallel to the street, thus shutting off the front from the rear; it should rather be run perpendicular to the street so that the cross-ventilation be maintained.

I mention this point about fire protection, because too much reliance has been and is being placed on the character of fire-resistive building construction, kind and number of enclosed stairs, to save life from fire, and too little attention is given to fire prevention. It is readily conceivable that lives may be lost by fire in non-fire-resistive buildings when the building itself is not damaged, due to fire from the contents of the building, and, in fact, most lives are lost in fires before the building itself starts to burn, and then again, many lose their lives through panic.

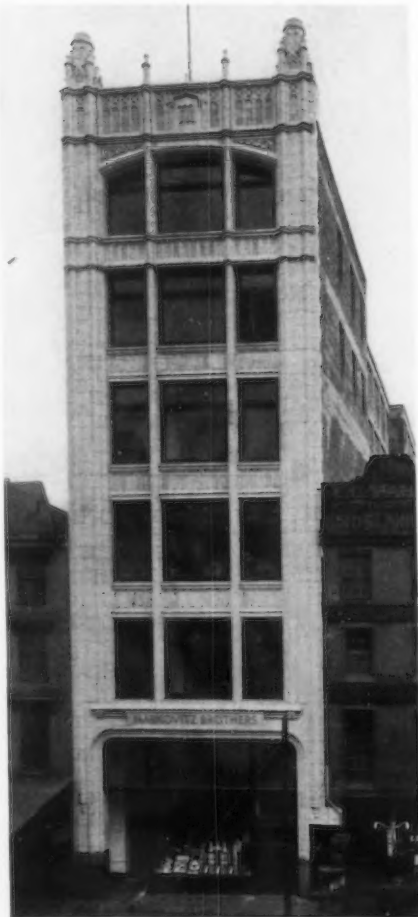
To prevent this loss of life, fire prevention is more important than fire protection; and sprinklers and other means to extinguish a fire at its incipency, together with cleanliness, sweeping up rubbish, careful storing of goods, prohibition of smoking or carrying matches, fire-resistive fittings and shelves, metal lockers, etc., are subjects which should be more seriously considered and regulated.

There have been some well meaning critics who point to our enormous fire hazard as being due to defective construction. They make uncomplimentary comparison to the European records, but they forget, or are not familiar with the fact, that our modern construction is far superior, from a fire-restrictive standpoint, than the modern construction of Europe. They also forget that the laws are most stringent all over Europe against the incendiary; that fires are thoroughly and carefully investigated and there is very seldom a miscarriage of justice.

Too much confidence is placed in "fire-proof buildings"; many people imagine that because a building will not burn there is no danger to the lives or goods within; they do not realize that the contents of such buildings often burn out without materially affecting the building itself.

The term "fire-proof" is a mistake, as everything will burn if you get it hot enough; the term "fire-resistive" is better and has for that reason been adopted by the National Fire Protection Association at its last convention.

After the plan has been more or less established, a serious question for this class of building is that of in-



Store and Loft Building, Philadelphia, Pa.
Magaziner & Potter, Architects

surance. This is a study in itself.

The requirements of the underwriters in the various sections of the country, although more or less uniform, should be studied for each building, to arrive at the most advantageous rate of insurance consistent with the cost of providing certain fire-resistive and preventive features.

Of course many things would naturally be provided in some buildings, even though the underwriters did not make the requirement, and also many clients will provide better construction than the underwriters require, because of their desire to have the best and most modern buildings, irrespective of insurance.

There are, however, cases where the owner or architect will advocate certain fire-resistive features which the underwriters would not approve of and which would be as costly as the underwriters do require. In such a case, it would be better to provide the underwriters' requirements than to follow the individual opinion of the owner or the architect.

The loft buildings of the future where manufacturing is done will be mostly on the water-front or along the railroad lines, where the handling of freight will be minimized; and as expense is a great factor in the construction of all

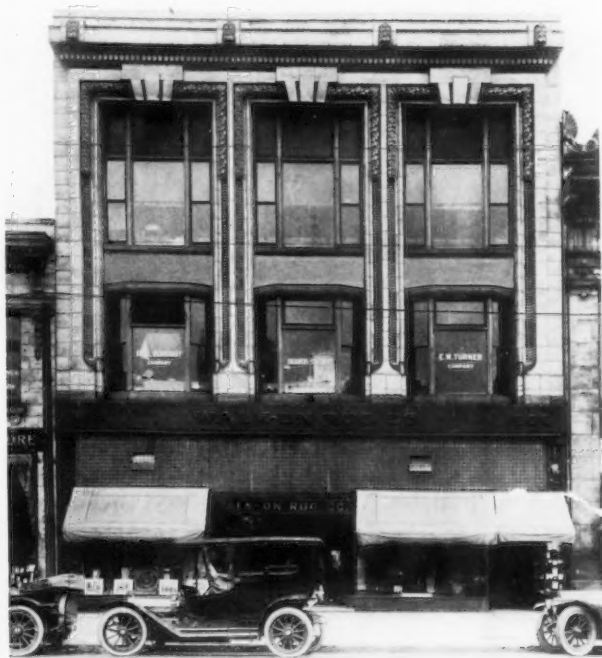
commercial buildings, the loft buildings of the future will undoubtedly be mostly of structural concrete, which, in addition to cheapness, has the advantage over steel of rigidity for vibrating loads and allows of larger windows nearer the ceiling, in fact, up to the ceiling, thus giving better light and ventilation. The objectionable large diameters of reinforced concrete columns will be substituted by smaller steel columns covered with fire-proof material and by use of the flat slab construction, now so universally used in the West, the columns will be further apart. The concrete façades are being fast substituted by brick and architectural terra cotta, as the texture is more pleasing and less painting is required; besides, it is as cheap in most cases.

There will also be better washing facilities for employees, recreation rooms, lunch rooms, gymnasiums, and swimming pools, and, in general, the surroundings of the worker will be made cheerful.

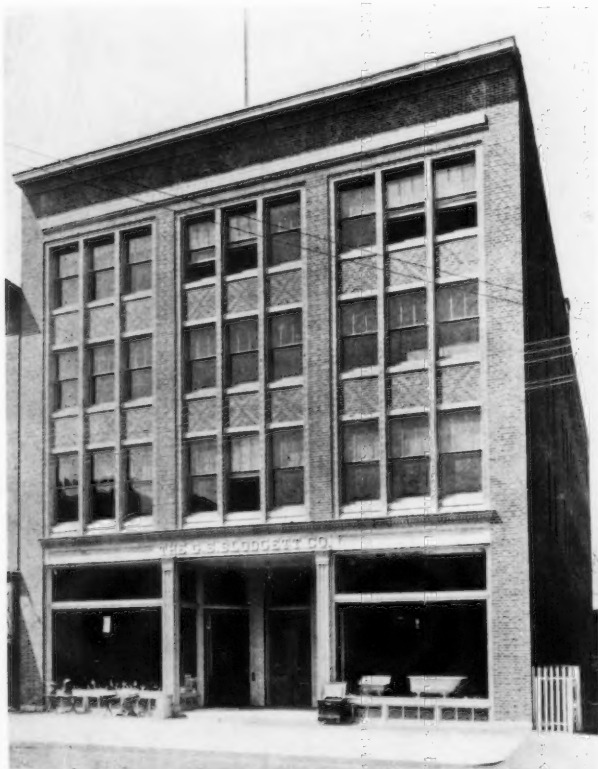
Some of these items, which manufacturers now consider as superfluous, will be supplied with the deliberate intention of increasing the efficiency of the men, and the lunch room, with its coffee and tea, will be considered an asset, as tending to diminish the amount of alcohol consumed during working hours.



MASON BUILDING, KANSAS CITY, MO.
WILDER & WIGHT, ARCHITECTS



TOWNSEND BUILDING, BUFFALO, N. Y.
GREEN & WICKS, ARCHITECTS

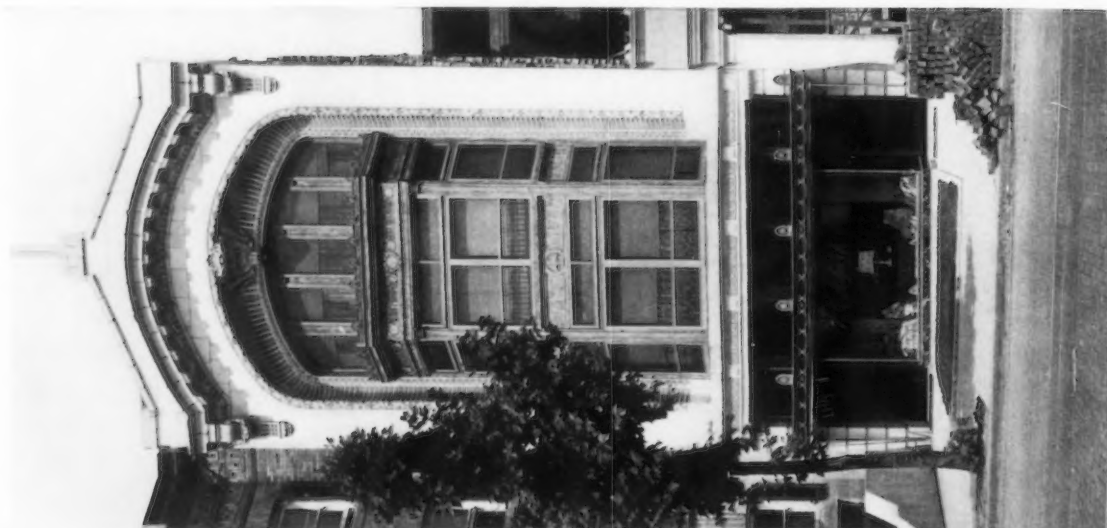


STORE AND LOFT BUILDING, BURLINGTON, VT.
W. R. B. WILCOX, ARCHITECT

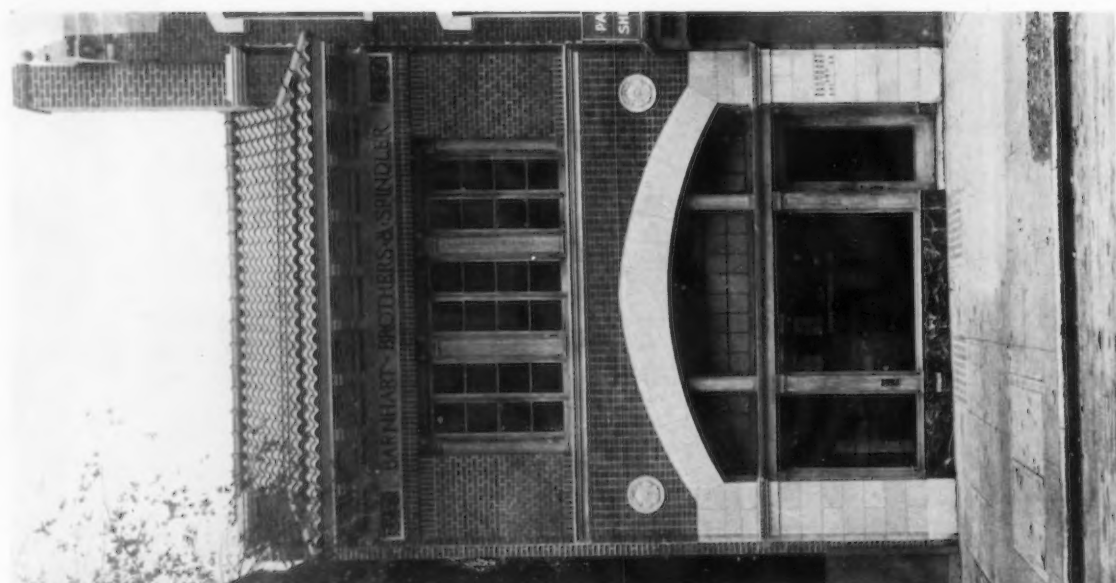


McKNIGHT BUILDING, MINNEAPOLIS, MINN.
HEWITT & BROWN, ARCHITECTS

GROUP OF STORE AND LOFT BUILDINGS

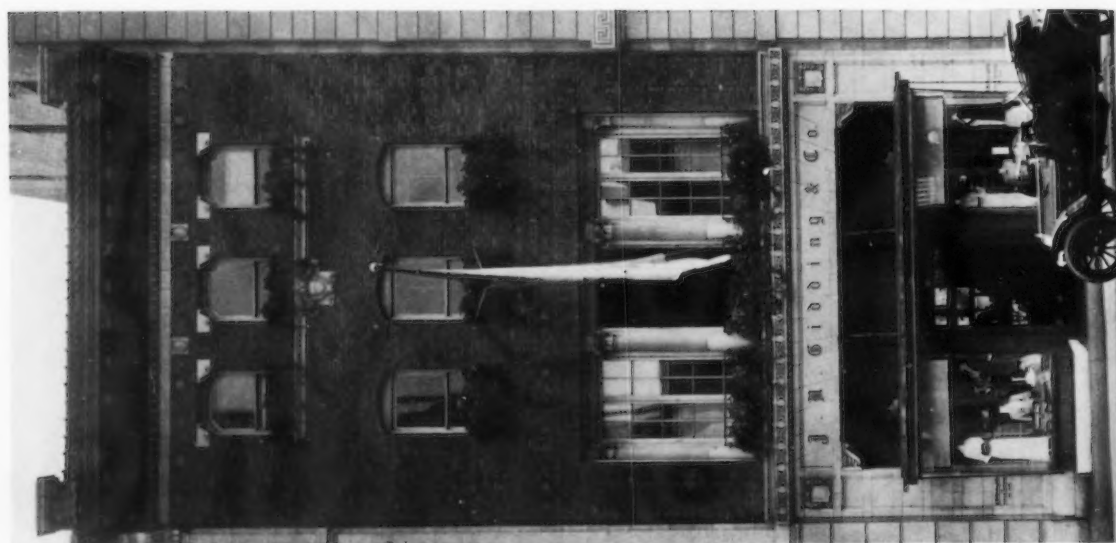


CLARKE WAGGAMAN, ARCHITECT



ARTHUR B. HEATON, ARCHITECT

THREE SMALL STORE AND LOFT BUILDINGS IN WASHINGTON, D. C.



ARTHUR B. HEATON, ARCHITECT

The Atelier System of Architectural Education in America.

By AUSTIN W. LORD.

THE first problem that confronts the young man of artistic inclination is to determine along what lines his energies shall be directed. In this country great opportunities are open to the well equipped man in art and in the wide field of the applied arts, but in none of them is the demand for thorough academic preparation so insistent as in the profession of architecture.

It is not my purpose to write a treatise on design, but rather to point the way one must travel to prepare himself for the study of architecture and to pursue the art from the broadest viewpoint. It is not too much to say that to make a true artistic success in architecture, one must be endowed with the art instinct. That endowment is of paramount importance, for, without it, the so-called architect becomes merely a constructor, and he must rely upon others for that inspiration and artistic quality which marks the work of the artist. At the outset, therefore, I would advise those students who have architectural aspirations to be quite sure of their tendencies in this direction, and not attempt to assume the rôle of the architect unless they are drawn strongly in the direction that a professional career must take them. It may be argued, however, that there is uncertainty in the minds of young men as to whether this artistic tendency is of sufficient strength to warrant the choice of this profession. At this point we should consider his practical side, whether his taste leads him to choose the scientific rather than the artistic side of his work, or whether the two be about equally balanced in his estimation. This uncertainty can, to a great extent, be removed by a study of the student's environment and his past accomplishments. If he has the artistic inclination, it will undoubtedly have shown itself in many ways; that is, in his observation of works of art, in his love of nature, in his tendency to read and study, and attempts actually to produce even, in the most elemental way, anything of an artistic nature. This tendency to combine units or motifs manifests itself at a very early age. Children are pre-eminently builders in their particularly free and untrammelled way.

This tendency is encouraged in our kindergartens and in the elementary schools, but, unfortunately, totally lost sight of in our high schools and colleges.

Our work is of too serious a nature to be trifled with by those who are ill prepared or who enter into the study of its mysteries without some realization of the tremendous problems that confront them. This, I grant, is rather difficult to impress on the mind of the average student desiring to take up the study of architecture. The conditions of admission to our architectural schools and academies and to our offices are based more upon scientific than upon artistic fitness. This is as it should be, for without the scientific equipment there is nothing to guide us in the course to be laid down for our students — and what is more important, our students have no foundation upon which to work. The impression generally prevails that there is a royal road to proficiency in architecture and that success lies within the grasp of him who has a certain artistic tendency unsupported by a very necessary academic

equipment. To-day the profession is crowded with men of indifferent education, and the schools of the country are attempting each year to raise the standards and to secure assorted material rather than a conglomerate mass. The schools are criticized for this discrimination, on the ground that in this conglomerate mass may occasionally develop the brightest star of all. It can only be said that where the art inclination exists preëminently in the make-up of a student he will eventually come to the top, no matter what restrictions may be placed upon him; and we conclude, therefore, that standards should be raised and maintained, that general educational fitness combined with definite artistic temperament should be the ruling conditions under which men should undertake this work. This means long preparation prior to actual study of the art: study of languages, — French and German, *if possible*, — and a thorough equipment in mathematics, *arithmetic*, algebra, geometry, and the higher mathematics, if one has the opportunity and the ability. Above all, for those who are specializing in architectural work, descriptive geometry holds a very important place.

The educational requirements in architecture are perhaps broader than in any other art, owing directly to the broad demands that are made upon the architect in the practice of his profession. It is not to be expected that one can excel in all, but the architect's general equipment should be of such character as to enable him fully to understand the demands that will be made upon him, to have a working knowledge of the scientific, as well as the artistic, sides of his art. This general knowledge may in the beginning be enhanced by practice and observation, not only of architectural work, but of other allied arts.

The student having the general qualifications and tendencies outlined above, and who has a certain natural facility in drawing, is in a fair way to undertake successfully an artistic career. In Renaissance times it was not considered too much for an artist to undertake work in architecture, painting, and sculpture, and many of them produced beautiful work as silversmiths, bronze-workers, wood-carvers, etchers, and the like. We are taught in these times to believe that we must specialize in order to succeed; but I believe there is too much of specialization, with the result that we are content to do a very few things where, with a little exertion, we are capable of doing a great many. The tendency is to restrict and to interfere with the liberty of action which is so necessary to the artist. The artist should have the field of art opened to him, and he should be trained in a way to make him appreciate more and more its unlimited possibilities.

But it is not my purpose at this time to discuss the qualifications of students seeking an architectural education in our schools and colleges, but rather of those who have neither opportunity nor desire to enter a regular architectural school and who prefer to take their chances in the office of a regular practitioner. My observation is that most men in this class are but ill prepared to enter on professional training. There are exceptions to this rule, however, as many men who have been graduated from

our high schools and colleges enter offices directly and become accomplished architects.

To meet the requirements of the large class of students who, from choice or otherwise, do not enter college, a system of teaching, based upon that followed in the *École des Beaux Arts* in Paris, has been in existence in this country since 1890. This work is conducted under the auspices of the Society of Beaux Arts Architects, with headquarters in New York City, and instruction is given through the medium of architectural ateliers, under the guidance of a patron, who is a graduate of the Paris School or has had a thorough training in architecture under that influence. These ateliers are designed to give instruction to men in offices, and the system which worked so successfully during the years subsequent to 1890 has now been extended to many of the technical schools, colleges, and universities throughout the country. The result is that the number of students seeking instruction under this method has increased to about fifteen hundred.

Under present condition the designs executed by the students are judged by an impartial jury, who have no knowledge of the authorship of drawings submitted for judgment. In fact, this series of ateliers partakes largely of the nature of a school of art, with its teaching force widely separated, yet all working on similar lines. The work of preparing programs and issuing them to the various colleges and ateliers, the selection of the jury and the judgment of the problems submitted, is all in the hands of an Education Committee of the Beaux Arts Society. The programs are issued upon definite dates, problems are studied and executed under the personal supervision of the patron or instructor and delivered in New York for judgment at stated periods. The advantage of the system as worked out to-day is that it brings a great number of young men into competition upon similar problems, and it is of great benefit to men in offices, schools, and colleges to participate in this work, as it gives each the opportunity of measuring his strength with the other, with the result that a more comprehensive system of instruction has been developed and a more concerted effort made looking to the solution of the same problem in different parts of the country. A broader view is thus obtained by the teaching staff of the general progress of architectural instruction than could be realized under any other system.

Prior to the introduction of the Beaux Arts system, we had our individual departments in the universities and colleges the same as we have to-day. There were also in the offices of the practising architects a vast number of draftsmen pursuing their art blindly and without encouragement. To-day the man in the office has been brought quite up to the standard of the man in the department of architecture in the university; in fact, the judgments show that the best work comes from the men who pursue, in a measure, the two courses together. The student having the point of view of the practitioner, as well as the point of view of the atelier, is apt to work out more rational and logical solutions than one who has only the theoretical instruction; and, to meet further the needs of students unable to enter regularly upon a university course, and who have to maintain themselves through the medium of office work, extension courses have been established in the various cities of the country which, in point of opportunity, offer quite as much as the regular college course. These ex-

tension courses are generally presided over by instructors regularly employed in the Departments of Architecture, and the work of the extension courses is understood generally to be a part of the regular college departmental work and is judged under the same conditions by the jury of the Beaux Arts Society. Thus the atelier system is made to reach a very large and diversified class of students, various divisions executing similar projects, all criticized on the same general principles, and, finally, all of them judged from practically the same standpoint.

Under present conditions there are no special qualifications demanded of students entering an atelier conducted upon the Beaux Arts system. Nevertheless, the student desiring to enter these ateliers should seek to perfect himself in the subjects above enumerated, with a view to entering the various competitions for prizes and scholarships which are now conducted by the Beaux Arts Society. A student's capabilities in design may enable him under present conditions to compete for a scholarship; but if he is deficient in the scientific courses, he would be unable to qualify. It is, therefore, of great advantage to all students contemplating work under the atelier system to perfect themselves as far as possible in regular academic work.

The work of the ateliers is based on development of the principles of classic architecture, but in a much broader sense than the term "classic" is generally applied. When I speak of classic principles, I mean such principles founded upon acknowledged excellence and authority as may apply in the production of a great national monument in any school in any country. The term "classic" may refer to works of art, music, or painting, to Roman or Greek architecture, Gothic or Byzantine. While the methods of teaching in an atelier are those of the *École des Beaux Arts* in Paris, the varied conditions in this country help us to produce a different architecture from that of any other country following the same line of instruction. The aim of the system is not, as has been claimed, to develop paper draftsmen, but to train men to design in a logical way. This means that one so trained will take conditions as he finds them, and will so compose his structure as to make it adaptable to the uses for which it is intended and to have the appearance, both inside and out, of fulfilling these requirements.

We may, perhaps, rightly criticize the taste at times exhibited in French architecture, but such criticism is, in a measure, superficial. The unintelligent critic does not realize the truth existing in many of the great problems which French architects have in the past solved and, while it is not my purpose to discuss French architecture, it is important to know that there is a system of instruction which has been thoroughly tried out and found to produce good results.

The instruction in the ateliers is not necessarily confined to the five orders and developments therefrom. Students are given great liberty in the choice of style, methods of rendering, and general presentation of their problems, but the main idea of logical development, adaptation to the uses for which the building is intended, are always preëminent in the mind of the instructor and critic.

The next paper will discuss more particularly the general equipment necessary to beginners in the actual work of the atelier, — instruments, drawing-paper, methods of rendering, and character of elementary work.

Monographs on Architectural Renderers.

BEING A SERIES OF ARTICLES ON THE ARCHITECTURAL RENDERERS OF TO-DAY, ACCOMPANIED BY CHARACTERISTIC EXAMPLES OF THEIR WORK.

VIII. THE WORK OF ADDISON B. LE BOUTILLIER.

SINCE Mr. Le Boutillier, some ten years ago, won the first prize, the Church Competition, the second of the series of THE BRICKVILDER competitions, his work has been constantly prominent in the American architectural world, and his lovely drawings have been favorably received through this entire time. Unlike most of the men whose reputation has been made as renderers, his black and white drawings are the things which have attracted most attention; not that he lacks ability in color, but that the natural bend of his mind seems rather toward black and white. The fact that he is a resident of the city of Boston may, to some extent, account for his predilection toward black and white, since one of the most prominent of American renderers has always been Mr. D. A. Gregg, whose loveliest work was invariably done without color, and the influence of Mr. Gregg has been potent in shaping the line of development of all the Boston men, just as that of Hughson Hawley has tended to turn the methods of rendering in New York toward color. Such a development in either city is only natural, since it is always easier to follow along the path of one successful man than to blaze out new roads to success; and while many of the New York renderers are as able with the pen as with the brush, the work asked of them is, as a rule, water color, while in Boston we find a comparatively larger amount of pen and ink drawings.

There is probably no one in the country who can make a more exquisite black and white drawing than Otto Eggers, yet the drawings by which we know Mr. Eggers are his lovely water colors. Had he been trained in Boston, and with the demands upon him constantly for black and white drawings in place of water colors, it is quite conceivable that his color sense might have remained undeveloped, and that he would have become known as an artist in black and white.

So with Mr. Le Boutillier, the bulk of his work has been in black and white, although such of his color drawings as have been exhibited do not indicate any less potential skill in that line.

A brief note, published some time since in *The Architectural Review*, speaks of two pen renderings of his in the following terms: "These drawings should be studied by the architectural designer for the technical perfection with which they have been rendered. With the exception of the shadows in the foreground, intentionally handled in a freer manner, every line is used with extreme care to express architectural detail or texture and to suggest the atmospheric effect that might easily have been lost in a minute and painstaking a rendering. The 'fine' pen-line employed is exactly suited to the requirements of the structure — and its surroundings. The work of Daniel Vierge is considered a model of architectural pen draftsmanship; but these drawings are equally worthy of being so considered. They show all of Vierge's ingenuity in the uses of parallel lines, with the rare resort to cross-hatching, for which that master of the pen is justly famous." These remarks seem to the writer extraordinarily apt from a technical point of view, and indicate the chief distinction between his work and that of most of the other pen renderers, — his adherence, wherever possible, to shading by parallel lines and not by cross-hatching, unless to indicate a particular texture.

It will be found also that his drawings form patterns of uniform color; strong accents and heavy blacks are usually absent, so that interest is not, as a rule, focused on any



Pen and Ink Drawing of a Country House
Addison B. Le Boutillier, Architect and Delineator



Water Color Drawing of an Interior
Addison B. Le Boutillier, Architect and Delineator

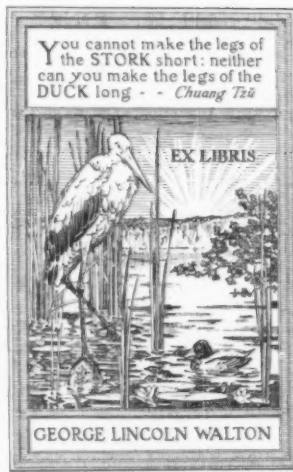
one particular part of the composition, but is distributed uniformly over the whole surface of the paper covered. Such a way of working is, of course, unusual, and is apt to be flat and stupid; and it requires very much more precise and delicate treatment to insure a drawing which shall be interesting when every portion of it is worked up pretty nearly equally far, than it does when the eye is permitted to dwell on one strong focal point, with the background subordinated. The writer does not believe that the method which Mr. Le Boutillier uses can be made responsible for this result; with any other method he would have accomplished the same thing, although at an expense of clarity and distinction. His work is all of it intelligent, intellectual, rather than sympathetic, and is austere rather than warm. One feels that each of his drawings has been very carefully thought out in advance, and that the scheme has not been permitted to develop itself, but has been kept under complete control, with a definite end in view from the moment the drawing was begun.

Comparing his drawings with those of Rockwell Kent is like comparing Woodrow Wilson with Theodore Roosevelt; there really is not any comparison, because doing the same things, they do them so differently, and while the slap-dash, devil-may-care methods of Rockwell Kent get delightful results, because the man is so thoroughly an artist, one often finds in them a carelessness in composition and a looseness of accent which one never sees in Mr.

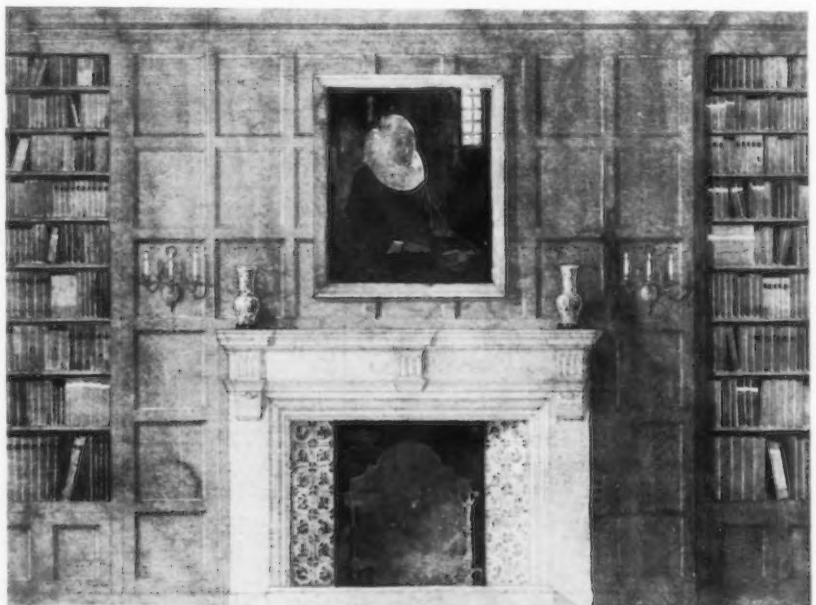
Le Boutillier's work. Nor does Mr. Le Boutillier lose by being careful; his exquisite delicacy is not frailty, and his low tones do not impress us as weak—they are rather restrained than impotent.

The drawings which have been chosen to illustrate this issue are two water color renderings of interiors, four pen and ink renderings of his own country houses,—one of which is done on tracing cloth and the others on oil paper,—a rendering of the First National Bank, designed by Mr. R. Clipston Sturgis, and a book plate. These cover a fairly wide range of subjects, and demonstrate how thoroughly he is at home in all of them. We often find that men who can render a picturesque country house, with trees standing about it in a very picturesque way, fail utterly when confronted with the problem of making a drawing of a city building with no trees, no foliage, and surroundings which are at best uninteresting, often positively bad.

The rendering of the First National Bank is quite as interesting, if not more, so in itself than those of the country houses, and, when one considers the comparative difficulties of the scheme, is the best of them all. The bank is a quiet, decent piece of English Renaissance architecture, comparatively low and set in an angle between two tall buildings. It would have been very easy to have made this a rendering of two tall buildings, with the bank in a completely subordinated position, and especially one would have thought it difficult to accent the lower building enough to make it evidently the subject of the picture, without rendering



Book-Plate by
Addison B. Le Boutillier



Water Color Drawing of an Interior
Addison B. Le Boutillier, Architect and Delineator



PEN AND INK DRAWING OF A COUNTRY COTTAGE



PEN AND INK DRAWING OF A BRICK COUNTRY HOUSE

ADDISON B. LE BOUTILLIER, ARCHITECT AND DELINEATOR

the buildings in the background insufficiently; and although, as before stated, Mr. Le Boutillier's method treats all parts of the paper as if the subjects of them were equally worthy of attention, one recognizes instantly the dominance of the low building over its higher neighbors. Of the beautiful line which Mr. Le Boutillier has used, it is unnecessary to speak further, but he has done one very daring thing in so successful a way that one hardly thinks of it as daring at all. This is the heavy shadow of the flag pole on the short corner of the building. To deliberately cut a drawing in two with a thin line of white, accented by the blackest shadow used anywhere, might be expected to destroy all unity and harmony, but Mr. Le Boutillier has so successfully indicated the solidity of the building that the shadow does not even begin to disturb one.

Of the country houses, that of Renaissance architecture is the more agreeably rendered; it is architecture of distinction, presented in a tranquil and simple way, and not less beautiful on that account. There is no indication of sky at all, the grass is only hinted at, yet we know the shape of the ground on which the house sets, and can clearly understand the texture of both the wall surfaces and the roof. It is a triumph of omission of the irrelevant and unnecessary details, and of suppression of the relevant and necessary.

It is impossible to conceive in black and white a more lively impression of material and color than he has realized in the fountain drawing. The wall is evidently of stone with low rustications, while the immediate setting of the fountain is of tile, light colored in the border, darker colored in the panel, with a brilliant floral pattern. This pattern is so wonderfully drawn that we know that it is flat, and impossible to be confused with the natural



Pen and Ink Drawing of Tile Wall Fountain
Addison B. Le Boutillier, Delineator

shrubbery about it. The cornice is of painted wood, supporting a tile roof, and the indication of color, showing it in a difficult condition of reflected light, is really extraordinary.

The renderings of the interiors are not so unusual as the others; they are rather excellent renderings of conventional type than expressions of originality in method, but in the white paneled room slight variations in the surfaces are so excellently modeled, and the accessories are so beautifully treated, as to bring it up far beyond the usual decorator's interior rendering. The girandole, specially, is remarkable for its indication. The other interior, the room paneled in dark oak, with a marble mantel and blue and white facings, is both amusing and exquisite, and the portrait above the fireplace, with its pictured light shown under the assumed light of the rendering, is something which the average man would either not have attempted, or would have completely failed to realize.

The book-plate displays a certain sly humor unsuspected from his other drawings; they are so admirably serious, that we would hardly have believed this to have been the work of the same man, were it not for the sureness of execution and the same beautiful line. The one thing about the book-plate to which the writer desires to call most attention is the lettering. Of all our architects there is none known to the writer who can surpass Mr. Le Boutillier in this specially difficult art; many of us can letter well in strictly architectural fashion, either on working drawings or in the sort of lettering which is incised over the doorway of a bank, but that is not the lettering which will make admirable type; this lettering has personality without being forced or archaic, and the talent to design it is a most rare and precious gift.



Pen and Ink Drawing of a Country House
Addison B. Le Boutillier, Architect and Designer

The Circular Prison and Jail Plan.

A DISCUSSION OF ITS MERITS AS EXEMPLIFIED
IN THE NEW ILLINOIS STATE PENITENTIARY.

By W. CARBYS ZIMMERMAN.

"In proportion as men delight in battles, bull-fights, and combats of gladiators, will they punish by hanging, burning, and the rack."—HERBERT SPENCER.

FROM the beginning of history, society's method of dealing with lawbreakers has been based, primarily, upon revenge. "An eye for an eye and a tooth for a tooth," runs the law in the Old Testament, and throughout the ages man's ingenuity has been taxed to the utmost in the invention of barbarous and revolting punishment for evil-doers. From the crucifixions and the more horrible punishment of the ancients have evolved the more subtle tortures of the later day. The Romans condemned outlaws to slavery or to the circus, where their deaths furnished amusement to the multitude, as a lesson to society. In the Middle Ages, society began in other respects its march toward higher ideals, but the old ideas of punishment for prisoners remained. Cruelties became more ingenious; the rack and the stake were introduced, while public executions replaced the cross and the lions.

Then, gradually, societies developed along humanitarian lines. The grosser forms of torture disappeared first; then the world abolished slavery. When it was discovered that the death sentence did not deter others bent on committing crime, an enlightened public demanded that capital punishment be limited and that the public execution cease.

To-day, apparently all forms of brutality have been discarded. The death sentence is very seldom administered, and the model prison is intended as a place of confinement to prevent further aggression and teach the criminal to respect the rights of others rather than a place for punishment or a medium for revenge. As the average sentence is such that the culprit will in time again mingle with society, it is recognized that he should be given every advantage to improve himself mentally, morally, and physically, so as not to work further harm when released. Though it seems, on cursory investigation, that the old time systems have been completely done away with, many of the old methods still continue.

Condemned to live in poorly lighted cells, often reeking

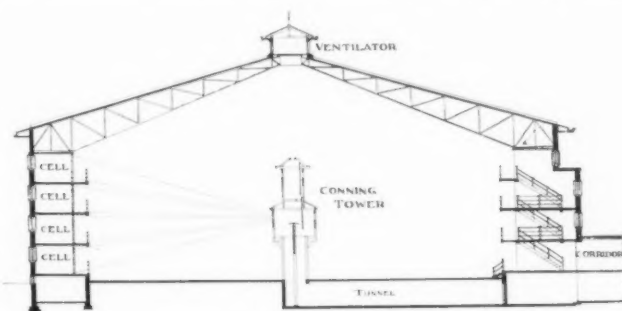
with filth and vermin, swarming with germs of deadly diseases, with no privacy from the moral and physical foulness of his fellow-prisoner, any one serving a sentence in such a place has little chance of improvement and is in constant danger of his life through disease, as the death records of penal institutions show. Even in our modern prisons of to-day the most sanitary plan had to be discarded to secure more certain confinement of the inmates, and, although every effort has been made to insure healthful quarters, our newest prisons will soon be in the same condition as those they have replaced. In fact, the prison system of to-day is but little better than that of a hundred years ago. The horrors endured by the erring unfortunates are overlooked because they are hidden, but nevertheless they still exist.

The world, however, is coming to realize that the cell-house is not built for punishment but for restraint. Society has a right to protect itself against the evil-doer,

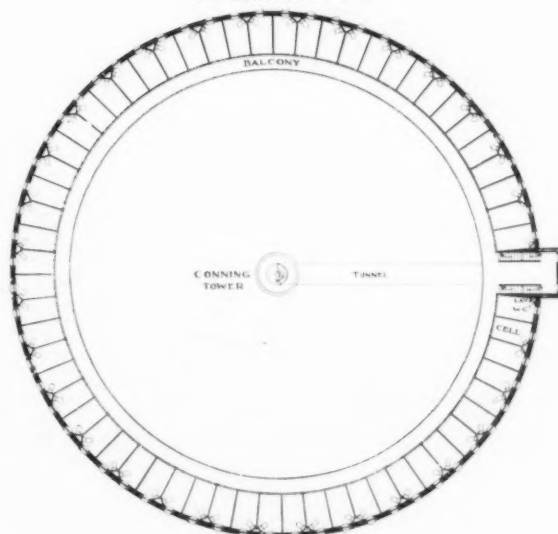
but further than this, it cannot ethically go. Penologists universally agree that society has the moral right to restrain the criminal from working further injury to law-abiding citizens, but that is all. If his incarceration is for the purpose of curing the diseased brain, which inspired his criminal acts, and making him fit to return to society, it is certainly an obvious truth that society has not the right to inflict subtler tortures upon him, such as undermining his body so that it is an easy victim to contagious diseases.

The prisoner has well defined rights which must be respected by his jailers. Granted the right to live, he has a right to his health, and in order to maintain his health he must have healthful quarters with sunlight and air and exercise. It is to these truths that penologists are working, and it is agreed that a convict, though deprived of his liberty, has a right to life, to health, and to as much happiness as he can secure under the circumstances.

Notwithstanding these



SECTION THRU CELLHOUSE



TYPICAL FLOOR PLAN

Plan and Section of a Circular Jail
W. Carby Zimmerman, Architect

commonly accepted truths, the modern prison, though efforts have been made previously to better conditions, is a breeding-place for vice, vermin, and disease. Architects have striven toward new ideals and have tried to adopt the theories of the penologists, but, hampered by old ideas in prison construction and the necessity of absolutely safe confinement, have fallen short of the mark. The fault for the horrible conditions which sicken the heart of the visitor to the penitentiary of to-day lies not in the detailed construction, but in the planning or arrangement of the buildings thought to be requisite.

Prison construction, now standard over the world, is of two types. The first, an European scheme commonly known as the outside cell block, consists of long, rectangular buildings, with cells built along the walls, with windows opening directly into the cells from the outside air, and a deep court, or well, in the center of the building. By this arrangement the prisoner has a certain amount of outside light and air. However, these necessities are limited, because economy of space requires the buildings to be joined, and in the angles and corners thus formed air does not circulate nor can light readily enter the windows.

The objections found to this plan by American wardens is that escape is comparatively easy. A determined man can work at the window until the guard approaches and then later, when the guard has passed, can return to his work at the bars until the guard again makes his rounds, as the guard can only see a prisoner as he passes or is immediately opposite his cell.

For this reason the European system has been practically discarded in America. In this country the inside cell block is more popular, the same type of narrow, oblong buildings being used, but with the cells in the center of the buildings and away from the walls. With these cages placed back to back, with a service corridor between, the possibility of escape is materially lessened, for the man who breaks from his cage has still to cross the light court surrounding the cell block, and to get away must break through a steel barred window. However, prisoners can hear the guard as he makes his rounds and consequently, if up to mischief, have due warning of his approach, and again the prisoner is only visible at the time his keeper is directly opposite the cell.

Now, although the American system of inside cell block is far safer than the European system, it is condemned because of the conditions which make proper sanitation impossible. The only light that reaches the cells comes

from windows across the light court and about 18 feet from the cell front. Consequently very little, if any, direct sunlight and air enters a cell. This system, acknowledged to be wrong by wardens and criminologists, is used, nevertheless, on account of its one good feature, viz., safe confinement.

The European system is superior in many ways to the American scheme, which has safety as its first and only excuse for adoption, but both systems are at fault. While architects have persistently tried to break away from these faults, which all admit exist, changes for the better, when attempted, have not been in the general planning but detailed construction. Modern ventilating schemes, toilet devices, and new lighting systems are all that make the modern prison of to-day different from prisons of one hundred years ago.

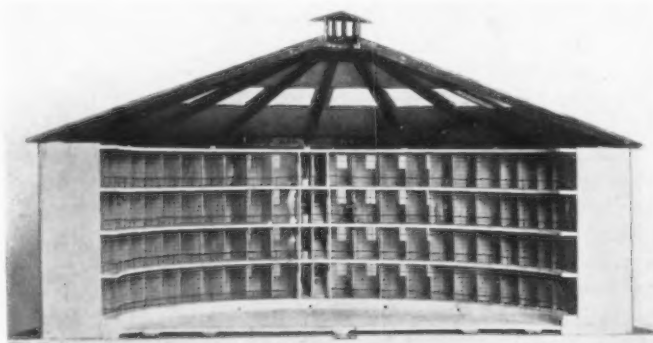
It is obvious, then, that these evils can only be overcome by some radical change in the form of the buildings used for detention purposes. The acceptable

plan must permit an abundance of light and air, and perfect supervision must at all times be maintained. It would seem, therefore, that these conditions would be met if the cell-houses were made circular.

If the cells are arranged in a circular form, as shown by Fig. 1, each cell has a window admitting direct sunlight and air. Even the north cells get direct sunlight through skylights in the roof of the wide light court in the center. By combining the space generally used in front of and at each end of the rectangular cell block, a very wide, airy light court is obtained in the center of the building without adding to the size or cost.

The side walls of the individual cells radiate toward the center of the light court, where an observation tower is located, from which point it is possible to see the entire interior of every cell, including a full view of the window, so that the inmates are under constant observation and escape is practically impossible. The lights and doors to the cells are controlled from this guard's station. The danger of signaling or communication is entirely done away with, as all of the inmates are in full view of the guard at all times, while the guard is in a position where he cannot be seen by the inmates.

The circular plan is also readily adapted to city and county jails and prisons where only a small cell block is desired, but where the objections of the present types are just as great. By using a segment of the circular plan as a bay on the building, any size cell block may be had without changing the fundamental principles of the scheme.



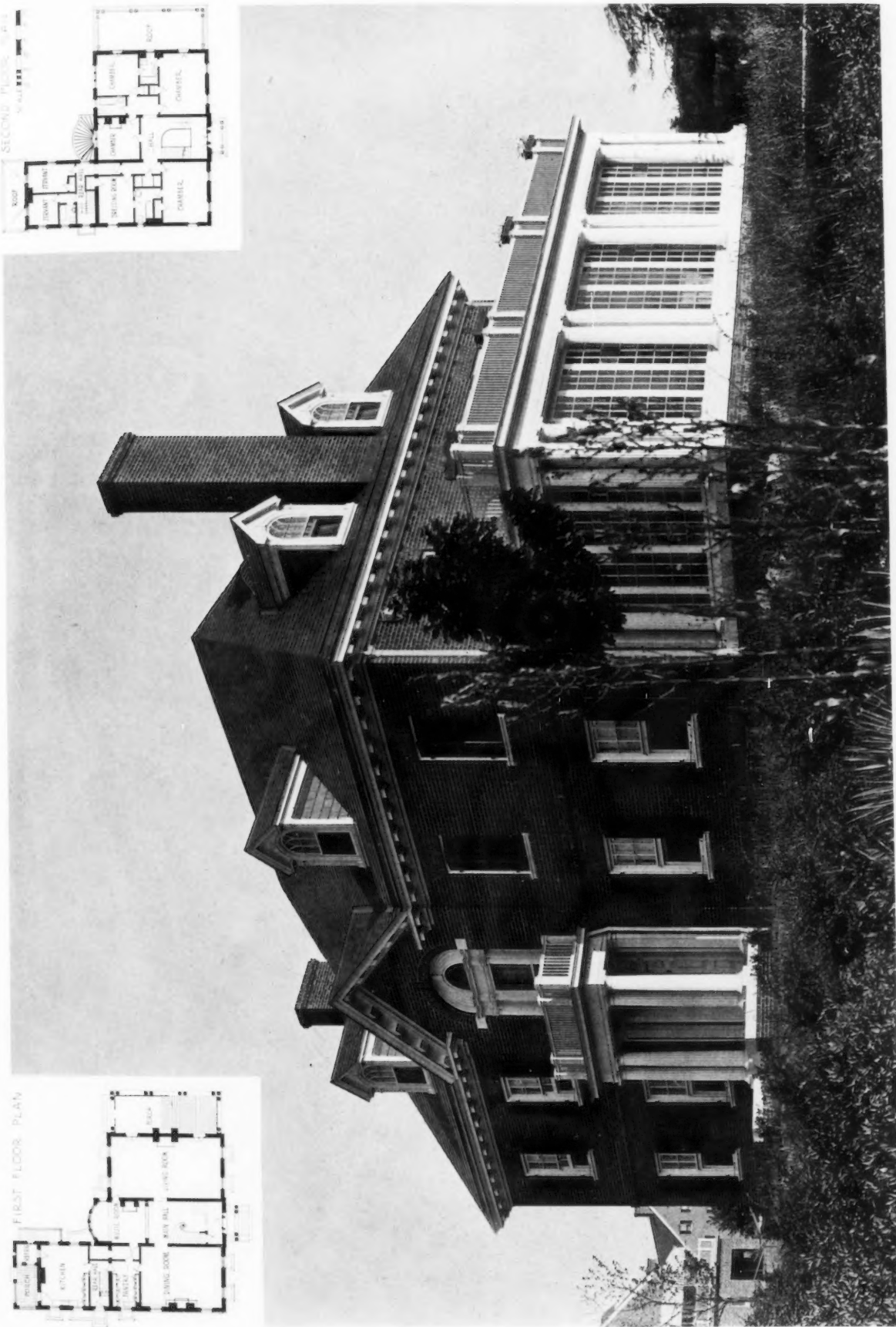
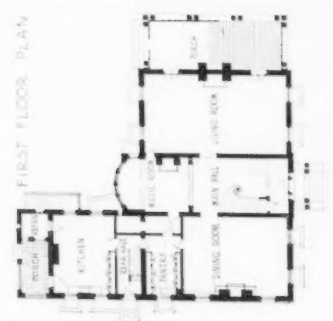
Model Showing Half Interior Elevation of Circular Jail
W. Carlys Zimmerman, Architect



HOUSE OF MRS. GABRIELLE E. GAMBRILL, UNIVERSITY PARKWAY, ROLAND PARK, BALTIMORE, MD.
EDWARD L. PALMER, JR., ARCHITECT

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HOUSE OF JAMES R. HAGERTY, ESQ., OVERHILL ROAD, ROLAND PARK, BALTIMORE, MD.
EDWARD L. PALMER, JR., ARCHITECT

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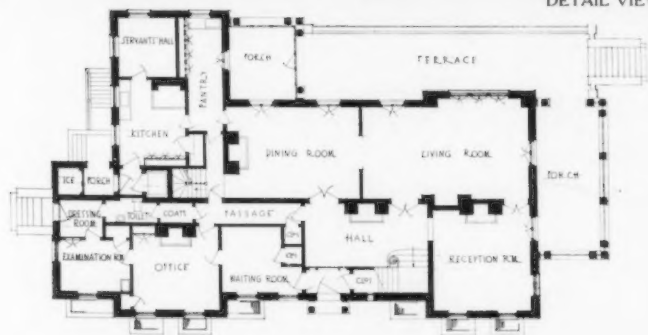


HOUSE OF DR. J. H. MASON KNOX, GUILFORD, BALTIMORE, MD.
EDWARD L. PALMER, JR., ARCHITECT

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DETAIL VIEW OF SIDE



FIRST FLOOR PLAN



SECOND FLOOR PLAN

HOUSE OF DR. J. H. MASON KNOX, GUILFORD, BALTIMORE, MD.
EDWARD L. PALMER, JR., ARCHITECT

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HOUSE OF HENRY F. BAKER, ESQ., CHARLCOTTE ROAD, GUILFORD, BALTIMORE, MD.
EDWARD L. PALMER, JR., ARCHITECT

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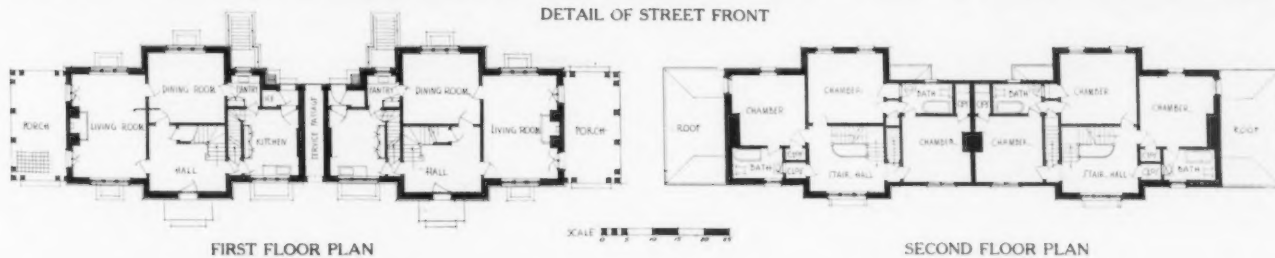


SEMI-DETACHED HOUSE ON CHANCERY SQUARE, GUILFORD, BALTIMORE, MD.
EDWARD L. PALMER, JR., ARCHITECT

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DETAIL OF STREET FRONT

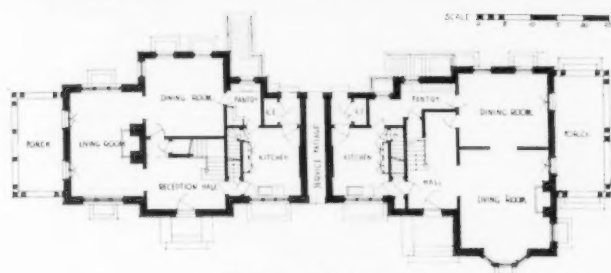


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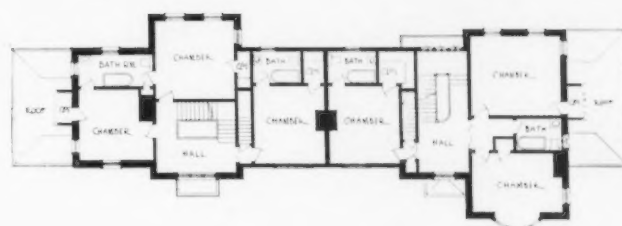
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FIRST FLOOR PLAN



SECOND FLOOR PLAN



SEMI-DETACHED HOUSE ON CHANCERY SQUARE, GUILFORD, BALTIMORE, MD.
EDWARD L. PALMER, JR., ARCHITECT

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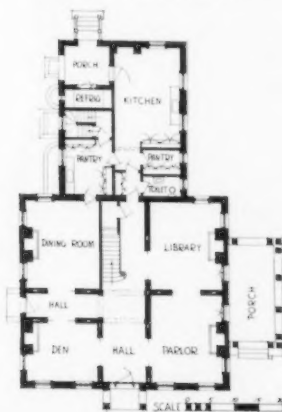


SEMI-DETACHED HOUSE ON CHANCERY SQUARE, GUILFORD, BALTIMORE, MD.

EDWARD L. PALMER, JR., ARCHITECT

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FIRST FLOOR PLAN

FRONT ELEVATION

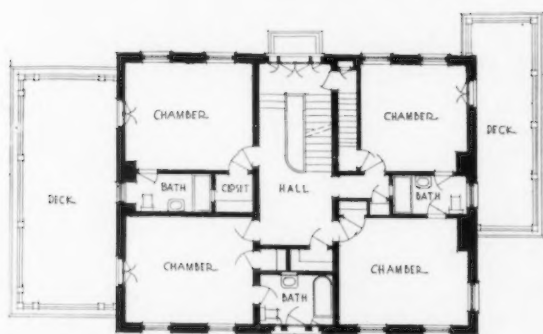
HOUSE OF JOHN S. BRIDGES, ESQ., CHARLES STREET, BALTIMORE, MD.

EDWARD L. PALMER, JR., ARCHITECT

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VIEW FROM STREET



SECOND FLOOR PLAN



FIRST FLOOR PLAN



END AND REAR VIEW

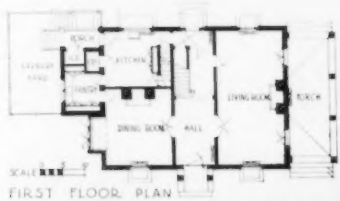
HOUSE OF H. ROWLAND CLAPP, ESQ., GREENWAY, GUILFORD, BALTIMORE, MD.
EDWARD L. PALMER, JR., ARCHITECT

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VIEW FROM REAR



FIRST FLOOR PLAN



VIEW FROM STREET

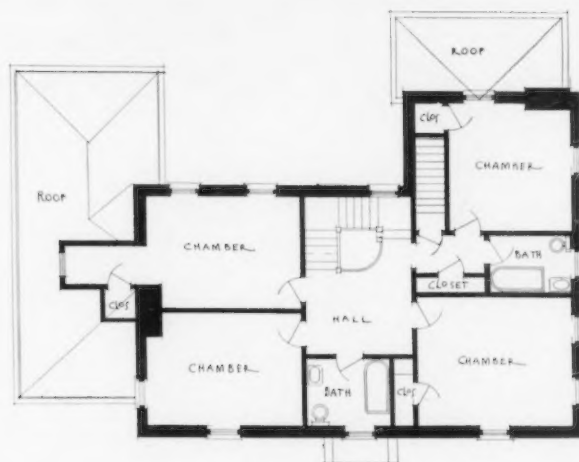
HOUSE OF G. EMORY MORGAN, ESQ., KENWOOD ROAD, ROLAND PARK, BALTIMORE, MD.
EDWARD L. PALMER, JR., ARCHITECT

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FIRST FLOOR PLAN

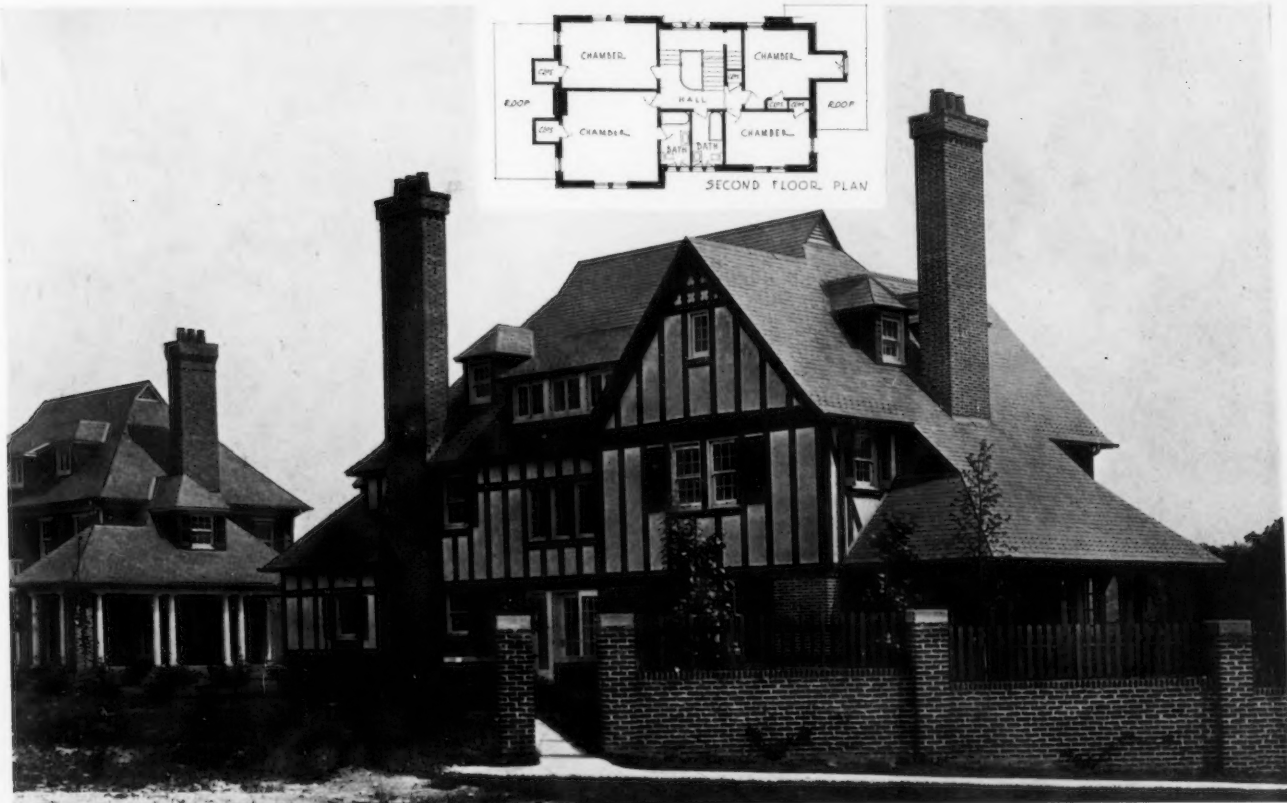
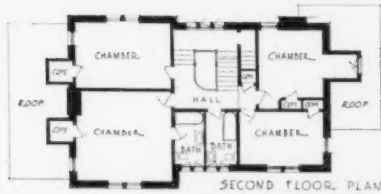
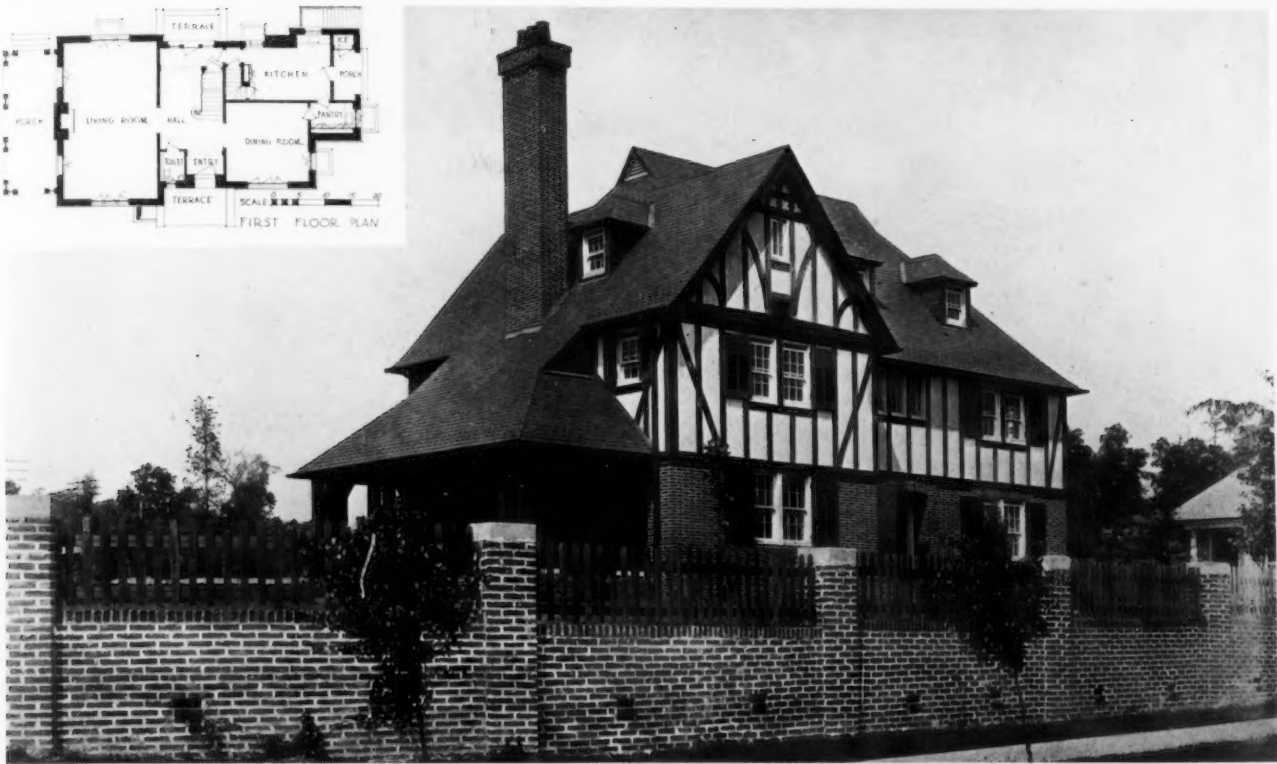
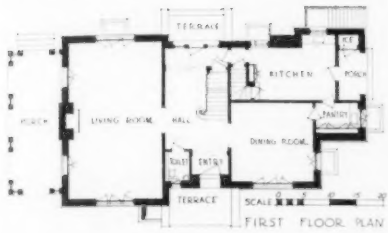


SECOND FLOOR PLAN

HOUSE ON UNIVERSITY PARKWAY, ROLAND PARK, BALTIMORE, MD.
EDWARD L. PALMER, JR., ARCHITECT

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HOUSE ON UNIVERSITY PARKWAY, ROLAND PARK, BALTIMORE, MD.
EDWARD L. PALMER, JR., ARCHITECT

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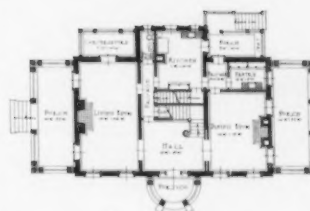
HOUSE ON UNIVERSITY PARKWAY, ROLAND PARK, BALTIMORE, MD.
EDWARD L. PALMER, JR., ARCHITECT

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FIRST FLOOR PLAN



FIRST FLOOR PLAN

HOUSE OF THOMAS L. JONES, ESQ., OVERHILL ROAD, ROLAND PARK, BALTIMORE, MD.
WALTER M. GIESKE, ARCHITECT

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1964



A Suburb Conforming to Architectural Standards.

ROLAND PARK, BALTIMORE, MARYLAND.

By ARTHUR B. CRANFORD.

REAL estate developments, which in recent years have come to exert a large influence on the appearance and character of many suburban districts lying close to the larger cities, afford an opportunity to note the trend of domestic architecture in different and widely separated sections of our country. Roland Park was one of the earliest of these developments to be conceived on broad lines, and where the architectural character of individual houses was to be carefully considered. Its development has been carried on consistently from its founding, and its architectural achievements show that, where there has been a sympathetic understanding of architectural ideals and of good construction, the resulting community will be one in which it will be satisfying to live, and which will be a real asset to the neighboring city by constantly improving and maintaining values in its vicinity.

Roland Park is situated on high ground, lying about three and one half miles to the north of Baltimore, and is the principal residence suburb of the city. It was developed by the Roland Park Company and also includes "The Roland Park-Guilford District," — another develop-

ment under the same management, — and comprises nearly a thousand acres of land devoted to residential purposes.

When Roland Park was started, in 1891, the purpose was to build a residential suburb not differing in any radical way from other high class residence-suburbs, and the portion of Roland Park which was built during the first

few years is of a character not dissimilar to many other developments. By careful inspection of this earlier work, however, one may detect the beginning of the application of principles which later led to radical differences from the usual type.

From the beginning, however, there were departures made in Roland Park which serve to distinguish it from other developments, notably, certain provisions in the deeds of sale providing for a restricted use of the land. Such beneficial restrictions have become, to a certain degree, commonplace in these latter days of suburban developments; in 1891, however, they were looked upon as an innovation, and there were many who felt that they would not be accepted by purchasers.

It is to be noted, however, in the latest of the developments of the company, that, as new tracts of land have been acquired and developed, the demand of the



Plot Plan of Guilford, Baltimore, Md.

community has not been for fewer restrictions, but for more detailed, comprehensive ones. Another unusual feature was a provision in the deed for the care of the public streets. This is effected by laying a maintenance tax, which is collected by the company and expended for various purposes of public service,—such as the care of roads and road side lawns, the lighting of streets, removal of snow from public sidewalks, employment of special police, and similar purposes. This tax is a purely local affair and has no connection with the state and county taxes. In the deeds there is a provision that the tax shall not exceed, in any one year, a certain amount per one hundred square feet of lot area. As new subdivisions were added to the development, certain minor changes have been made as to the amount, method of collection, and the purposes for which the maintenance tax is expended, but the principle of the tax remains the same.

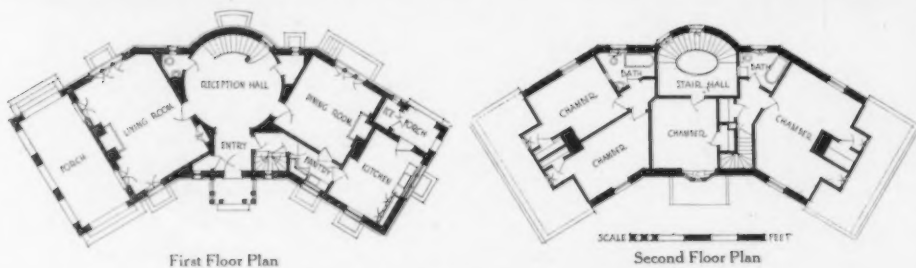
After the first three plats of Roland Park had been developed and largely sold out, the company felt that the time had come when the functions reserved to it in its deeds, relating to the approval of plans, the care of the streets and sewerage system, and the collection and disbursement of the Maintenance Fund, should be placed in the hands of the property owners. It, therefore, invited the owners of lots in Roland Park to form an association for the purpose of assuming these functions. As a result of this movement, the Roland Park Roads and Maintenance

Corporation was formed. This corporation is controlled by the Roland Park Civic League, an association of residents and lot owners in Roland Park. It is interesting to note that, although, when the proposal was first made by the Roland Park Company to turn over the streets and the above public functions to the property owners, there was considerable objection to the proposal, time has shown that the plan was a wise one. There has been a continual increase in the efficiency with which the work has been done, and what is felt is more important, a pronounced growth among the citizens of interest in the public affairs of the community.

These two items of beneficial restrictions and the maintenance tax constitute the principal departures from the common custom of suburban real estate companies. The effect has been to give stability to the value of the property, by affording protection from the undesirable use of adjoining lots and providing for the up-keep of the property as a whole, so that a feeling of permanence and reliability has been given to the whole enterprise.

In the development of the first subdivision, the company designed and constructed a lay-out of roads, which, at that time, was rather unusual; more particularly in the careful adaptation of the roads to the topography of the land, with a resulting interest and charm not often encountered in suburban districts. In laying out the streets, ample space was allowed for sidewalks and sidewalk lawns, and much attention was given to the planting of shade trees. The plots of land devoted to each house were considerably larger than those commonly seen.

The original plot of about one hundred and fifty acres having been developed and largely disposed of, the company decided to subdivide an adjoining tract of about three hundred acres. The land in this new subdivision presented difficulties in engineering and landscape design which were not present in the original tract. To help in the solution of the problem, the services of Messrs. Olmsted Brothers were retained, who laid out the general scheme of roads for the whole tract, and this firm has been employed by the company in all of its subsequent developments. The detailed construction of the roads was worked out by the company's resident engineer, under the supervision of the landscape architect, the highest and most substantial type of road construction being adhered to. The roads in the latest de-



First Floor Plan

Second Floor Plan

House on University Parkway, Roland Park, Baltimore, Md.
Edward L. Palmer, Jr., Architect

velopment, *i.e.*, "Guilford," are solid concrete with a topping of bituminous macadam.

Two of the problems presenting themselves to the company, upon the successful solution of which the success of the development depended, were the matter of pure water supply and the disposal of sewage. The water supply was obtained from deep artesian wells, the water company being organized and operated by the Roland Park Company. The sewerage plant was designed by the late Colonel Warring of New York, and from the beginning there has been a system of sanitary sewers throughout the development, entirely separate from the very elaborate system of storm water drains. As new land has been acquired, and the size of the development consequently increased, new units for sewage disposal have been installed.

It is interesting to note, in the growth of this suburb, governed by the ideas set down above, a progressive improvement in the details of construction and a more detailed supervision of the design and character of improvements. The deed of sale, from the beginning, had



House on University Parkway
Edward L. Palmer, Jr., Architect

aim that they might serve as examples of good practice, and in this work they employed the most capable architects at their disposal. There have been houses designed for the company by such men from other cities as Charles A. Platt, Wilson Eyre, and W. L. Price, and by many of the well known local firms.

About ten years ago, in order to more efficiently carry

forward this architectural supervision, and to enlarge its own architectural activities, the company organized an architectural department, under the care of Mr. Edward L. Palmer, as resident architect. This department has designed the majority of the houses for the company since its organization, but the architectural



Group of Houses on University Parkway
Edward L. Palmer, Jr., Architect



Edward L. Palmer, Jr., Architect



Edward L. Palmer, Jr., Architect



Ellicott & Emmart, Architects

Entrance Doorways to Three Houses in Roland Park, Baltimore, Md.

services required by the company have not been confined to its own architectural department, as in various cases and for certain purposes, other architects are still employed. The architectural department, in turn, has extended its work to include a general architectural practice, designing and supervising the construction of houses for the purchasers of lots, as well as for the company in its own work. To it is entrusted the general architectural supervision of the development, in connection with the approval of plans.

It has been the policy of the Roland Park Company to employ in every branch of its work experts who are familiar with the best standards of practice in their respective professions, there being a sympathetic attitude with the best ideals of each profession and a willingness on the part of the company to adhere to the recommendations of the man it has employed. The effect of this policy is shown in the character of the road construction, and in the general feeling of unity and good taste in architectural expression of the development as a whole.

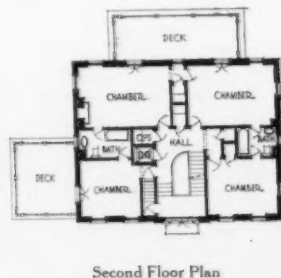
It should be said that in the exercise of its right to approve plans, the company has endeavored to allow the utmost freedom to each lot owner in the selection of the design and in the construction of his house; its chief care being that, whatever kind of house it might be, it should be reasonably in accordance with the canons of good taste. The effect of such supervision, carefully exercised, would be hard to

over-estimate in the production of a general atmosphere of orderliness and dignity.

In order to indicate the extent of operations under way, it may be of interest to say that, within fourteen months from May 1, 1913, the time that building was begun in Guilford, there had been 38 houses completed, at an approximate cost of \$439,000. At the end of that period there were under construction 53 houses, which will cost approximately \$764,350, making a total of 91 houses, costing approximately \$1,203,350, which sum does not include the value of the land. The cost of individual houses varies from \$7,500 to \$50,000, the cost of the average house being about \$16,000. The illustrations will serve to give an idea of the exterior aspects of the buildings.

During the past three or four years the company has built several groups of houses in which the problems of group-planning and collective design and construction have been carefully studied. From an artistic point of view, these groups constitute, probably, the most interesting work of the company along architectural lines, and with one or two exceptions this sort of design and construction has been carried farther by this company than elsewhere in America.

To the writer, the most interesting point in the development of Roland Park is that these high standards have been adhered to by a development company that is purely commercial; that is to say, it is concerned with the business of buying, developing, and selling for profit.



House of Mrs. J. C. Jones, Somerset Road, Roland Park, Baltimore, Md.
Edward L. Palmer, Jr., Architect

Competition for a Suburban House and Garage.

REPORT OF THE JURY OF AWARD AND PRESENTATION OF PRIZE AND MENTION DESIGNS.

THE BRICKVILDER Competition for a Suburban House and Garage, on a lot having a frontage of 50 feet and a depth of 100 feet, to be built of hollow tile, brought out designs of average excellence, equaling some previous competitions having to do with similar problems. From about three hundred drawings submitted, it became comparatively easy for the judges to agree upon some sixty or seventy designs, from among which it was their problem to select the four prize and the mention drawings. This selection proved more difficult. It was, nevertheless, possible to eliminate from consideration designs that, for one reason or another, failed of uniform excellence, the plan perhaps being weak, or sometimes the competitor fundamentally failing to regard his house as *fronting* upon the street; thus many of the competitors endeavored to avoid the problem presented by the narrow street front, and preferably dwelt upon the more attractive side elevation which, in final analysis, the judges were compelled to consider of minor importance. This was, if anything, the prevailing defect, of which many competitors were guilty. Again, too many designs were distinctly of the country house type, and would be severely injured by the close building up of adjoining property, in exterior aspect as well as interior liveableness and arrangement of plan. A number of drawings also failed sufficiently to indicate the garage as a part of the problem; while surprisingly few among the contestants undertook to relate the garage structurally with the dwelling, — a possibility evidently in mind when the program was written, but which was an added difficulty on a lot of the narrow width allowed. A certain number of other schemes, even one or two of those admitted to mention, were obviously too pretentious for the size of the lot — especially when the lots adjoining were already built upon, as was one requirement stated in the program — and could only have gone upon the site with an appearance of crowding — or, actually, would have required to be "scaled down" in proportion. Despite this fact a large majority of the contestants took their perspective either from a point which required that the next two or three lots at least be vacant, for the dwelling to be seen from the situation chosen; or, if shown viewed from the street, they disregarded adjoining property lines, widened the frontage by including adjoining lots, and indicated surroundings of more rural a type than strictly belonged to the problem. In several cases the garage was ignored in the perspective; but where the competitor recognized it as part of his problem in plan and evinced a sufficient mastery of handling of the exterior of his house to indicate that the garage where placed could easily become a harmonious part of the lot development, this omission was not allowed to prevent the design being considered for mention or place.

Such was, indeed, the case with the drawing given the First Prize; but, despite the rather careless detail of the

entrance, and what the judges felt to be somewhat a crowding of features across the first story, the house was in plan so excellently adapted to the limitations of program and site; the designer had so frankly accepted the narrow frontage, and yet treated his logically resulting design so quietly, simply, and attractively, that this drawing was accepted as easily the best all-around solution of the problem received, in spite of the gutter construction behind the parapet, where difficulties might result in northern localities in protecting exterior and interior plaster from leakage of roof water. Of all the plans attempting two living rooms and an entrance hall across the front of the building, this competitor alone was felt to have condensed his vestibule and doorway to the point where such a scheme was possible within the narrow dimensions provided. The perspective, outside of a somewhat awkward layout of the curving bay roofs, is gracefully and charmingly rendered.

The winner of the Second Prize assumed — as he fairly might under the program — his house fronting nearly north upon the street, thus determining his arrangement of the plan and location of kitchen and entry. The garage, while limiting the size of the garden at the rear, is yet placed in convenient relation to the house, making it possible for the owner to reach it easily, — a convenience ignored in many of the designs. The second story is rather crowded, particularly the bath, but the less desirable rooms are again placed at the north; and the exterior — simple, direct, and while somewhat evidently influenced by the work of a leading architect — is yet free from plagiarism in composition and a perfectly rational and successful treatment of the assumed problem.

The Third Prize has a simple yet convenient plan, although more suited to a closely built suburb if high casement windows had been used each side of the living-room chimney, in place of the long windows proposed, thus possibly requiring a larger light opening toward the street, which the simple fenestration on the front of the house makes easily possible. A minor criticism is that the rendering of the roof suggested either the use of slate too large for the scale of the building, or one of the cheaper paper roofs hardly susceptible to artistic treatment. The designer was thoughtful enough to indicate a turntable in front of his garage, a convenience, for a small car, that was not thought of by many other contestants when placing their garage on the rear lot line. The exterior detail on this house is direct and well considered.

The Fourth Prize was one of the best of those grouping the garage as a part of the house composition. The plan is interesting, although depending somewhat too much for comfort on adjoining property, being unimproved on both sides. The designer obviously considered the end to the street as less important than the side he has chosen to render, whereas, in reality, it should require more

careful consideration. His plan is weak also along the rear line, where insufficient space is provided in the pantry for shelving; and in making so much use of light at the sides of both first and second floor. The exterior treatment is simple, convenient, and the roof promises nearly as inexpensive a type of handling as the Third Prize design.

On account of the general excellence of the designs that remained for consideration, the judges finally provided for ten Mentions, and are further willing to acknowledge that some half-dozen other drawings were nearly as good as those given that honor!

Drawing No. 258, another scheme where the garage was combined with the house (and even more completely than in the fourth prize design), shows a clever and open plan-arrangement, despite the garage on the north and street front of the property, leaving — as in the last considered design — the entire rear of the lot free and open for garden treatment. This house failed of winning a prize largely because of the several features, crowded upon the street front, having just failed of successful and harmonious interrelation.

In Drawing No. 64, too much dependence was placed upon the adjoining lot being unoccupied, — a manifest violation of the program conditions, — and little, if any, consideration was given to the end upon the street, except to place living room and owner's bedroom upon that side of the building. The kitchen and bedroom above would be dark when the adjoining property was built upon; and while the garage was nicely combined with the building, it would obviously be better to have separated it from the house by the passageway which the fourth prize contestant provided. The dining room is also darkened by the garage; and the dining room chimney would better have been placed upon the garage wall, when the entire rear of the room could have been utilized for lighting.

Drawing No. 157 was given a Mention largely because of the importance frankly recognized as belonging to the street end of the building, besides producing a house simple, attractive, and thoroughly and distinctively American and refined in type, with a living porch that could be secluded by shrubbery, and a comfortable vista from the porch across the living room to the dining room fireplace. The plan is, in other ways, not so successful, the dining room and bedroom over it depending upon light from the side of the lot, and the front door having hardly sufficient importance to suit many clients. The garage is well related to the house, allowing the owner to reach it through front entry and side yard, if he so desires, and the attractive rendering gives it an exceptionally charming presentation.

Drawing No. 136 is an exceptionally interesting and individual design; that, also, nearly won its place in the prize group. The axis corridor established across the plan, with the attractive foot entrance on one side and from the driveway on the other, displayed a refreshing and novel point of view; and while the designer frankly accepted being limited by adjoining property on both sides, he, nevertheless, assumes a pretentiousness of type which would seem better at ease on a lot of 100 rather than 50 feet width. His dining room would also be somewhat injured by the wide gravel turn coming so near the windows; which, however, could easily be treated differently, if the owner desired. An open plan, of some sparseness and

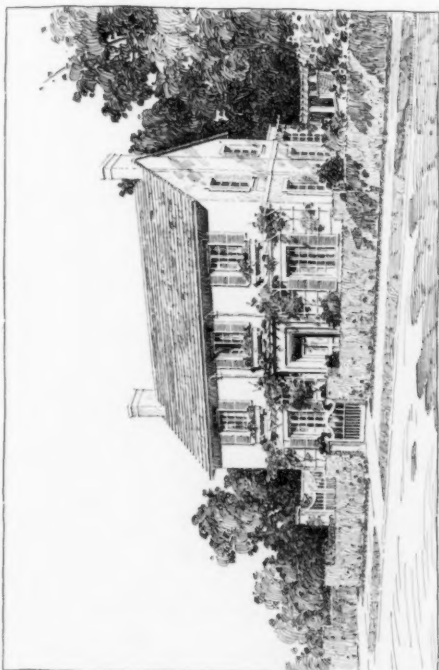
naïveté, but, nevertheless, actually well considered and developed. Note, for instance, how one plumbing stack does for both floors — an economy not attempted by most of the contestants. The perspective is well arranged and excellently presents an exterior treatment of unhackneyed style and individuality of aspect.

Drawing No. 81 has a simple, carefully worked-out plan, coming logically under its roof ridge, and one that would be economical of construction. Somewhat too large a proportion of the cellar is left unused; while the compact arrangement of plumbing and chimney is to be commended. The presentation of the exterior is not altogether successful; and the central chimney, as designed, is a bit obtrusive and out of keeping with the remainder of the design. It is also a question if the house would not have been still better adapted to the material if the front windows had been placed closer together, with wooden mullions, instead of requiring terra cotta piers to separate them — an obvious lack of economy that, in a house otherwise so compact, seems slightly out of character.

Drawing No. 135, while presenting two harmonious elements in the type of house and garage that it displays, would, nevertheless, have better been taken from a point where the house front would have been more in evidence, particularly as the plan recognizes, with considerable success, the importance of front and back outlooks and the near relation of the side lot lines, in which it somewhat resembles the second prize plan. From the point of view shown, the front of the house appears crowded with window openings, probably because the designer attacks the problem of locating four openings on the second story over three on the floor below, without convincingly showing that he has done so with success.

Drawing No. 260 belongs transparently — even in the mind of its author — to the group where the front has been assumed as facing upon the side line of the lot. Although the end toward the street is gracefully treated, yet a part of this available outlook is sacrificed (on the second floor) to the staircase, and, while, indulging in prevailing structural eccentricities in the treatment of the roof covering, the designer could not maintain this point of view with sufficient consistency to continue it over the dining room bay, of which he provides a separate and differently treated detail. If the right side of the house is also to be considered the front, it is obviously not desirable to have the kitchen entrance given an equal, if not rather a superior, amount of importance on that façade. The sheet is otherwise composed so as attractively to present the solution, although the plans would also better have been arranged with the street front parallel with the bottom of the sheet, and then lettered correspondingly.

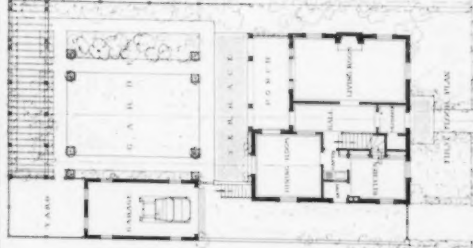
Drawings Nos. 134 and 248 are both similar in plan, toward the street, to the first prize drawing, but the three rooms located across the front require more space in both cases than would be allowable on so narrow a lot. In No. 134 there exists some further doubt as to the treatment of the roof at the rear. In all probability it would require a considerable deck, but a flat hip roof running into the main roof might be employed to advantage. The plans present fairly compact developments of two well defined types, but in the carrying out both would be much bettered by a wider frontage, as has been acknowledged by the



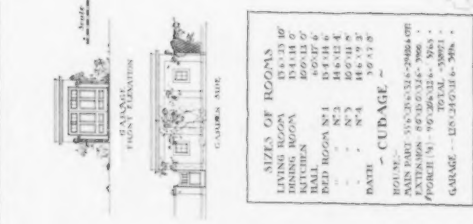
DESIGN FOR A SUBURBAN HOUSE AND GARAGE
TO BE BUILT OF
NATCO XXX HOLLOW TILE

APPROVED BY THE
NEW YORK CITY
BUILDING DEPARTMENT

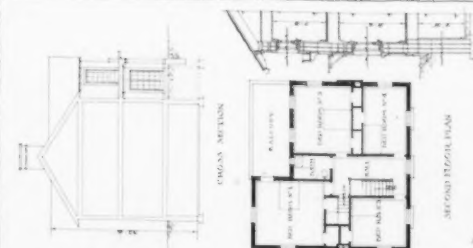
PLAN OF HOUSE



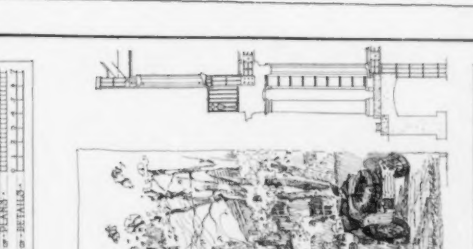
PLAN OF GARAGE




SECTION



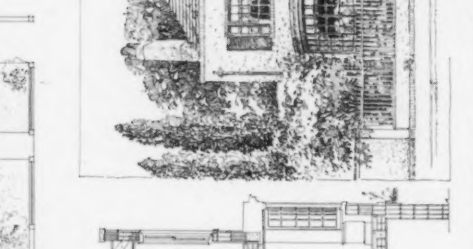
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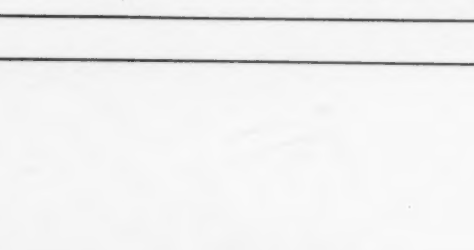
DETAILS




DETAILS



DETAILS



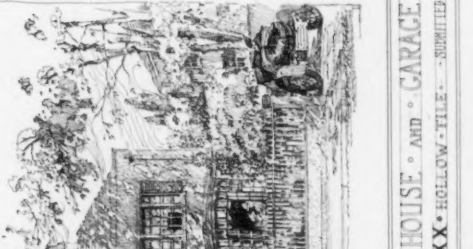
DETAILS




DESIGN FOR A SUBURBAN HOUSE AND GARAGE
TO BE BUILT OF
NATCO XXX HOLLOW TILE

APPROVED BY THE
NEW YORK CITY
BUILDING DEPARTMENT

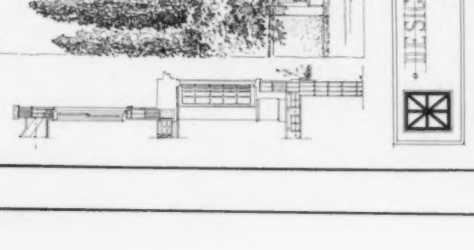
PLAN OF HOUSE




PLAN OF GARAGE




SECTION



SECTION



DETAILS



DETAILS

DETAILS

SECOND PRIZE DESIGN

SUBMITTED BY JERAULD DAHLER, NEW YORK, N. Y.

FIRST PRIZE DESIGN

SUBMITTED BY WILLIAM G. RANTOUL, BOSTON, MASS.

THIRD PRIZE DESIGN

SUBMITTED BY J. IVAN DISE, NEW YORK, N. Y.

COMPETITION FOR A SVEVRAN HOUSE AND GARAGE TO BE BUILT OF "NATCO" XXX HOLLOW TILE

AND SIZES OF ROOMS -

FIRST FLOOR	42' x 50'
LIVING ROOM	12' x 14'
DINING ROOM	10' x 12'
KITCHEN	8' x 10'
BATH	5' x 7'
HALL	3' x 4'
CL. (CLOSET)	2' x 3'
STAIRS	4' x 6'
PORCH	6' x 8'
GARAGE	12' x 14'
TOTAL	1,000 sq. ft.

DETAIL OF ENTRANCE

SECTION

FIRST FLOOR

SECOND FLOOR

FOURTH PRIZE DESIGN

SUBMITTED BY RICHARD M. POWERS, BELMONT, MASS.

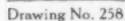
DESIGN FOR A A SVEVRAN HOUSE AND GARAGE TO BE BUILT OF "NATCO" XXX HOLLOW TILE

DETAIL OF ENTRANCE

SECTION

FIRST FLOOR

SECOND FLOOR



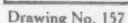
MENTION DESIGN

SUBMITTED BY ERNEST HAYWARD AND SIGMUND NESSELROTH
BOSTON, MASS.



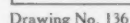
MENTION DESIGN

SUBMITTED BY W. P. HUTCHINS AND J. P. MORGAN
PITTSBURGH, PA.



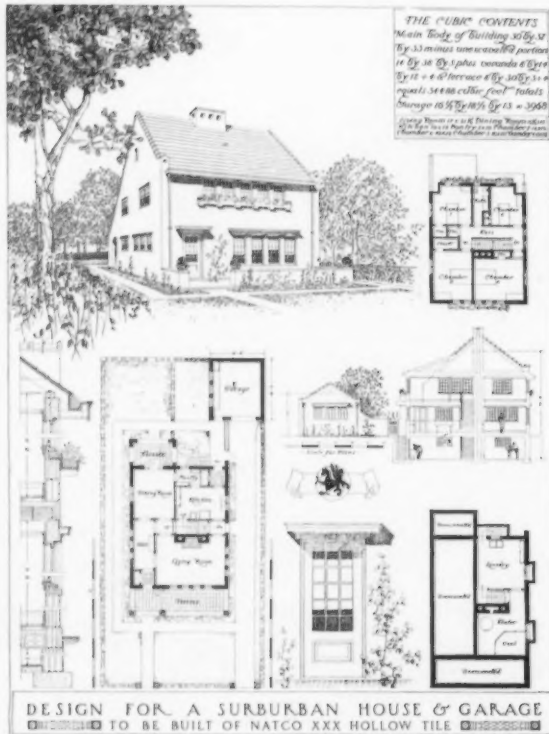
MENTION DESIGN

SUBMITTED BY CHARLES C. GRANT, NEW YORK, N. Y.



MENTION DESIGN

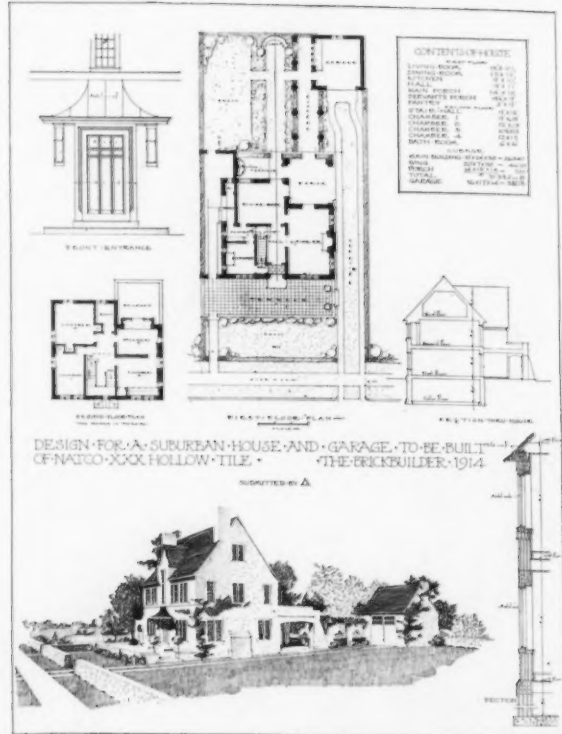
SUBMITTED BY T. H. ELLETT, NEW YORK, N. Y.



Drawing No. 81

MENTION DESIGN

SUBMITTED BY WARNER A. EBBETS, PHILADELPHIA, PA.



Drawing No. 135

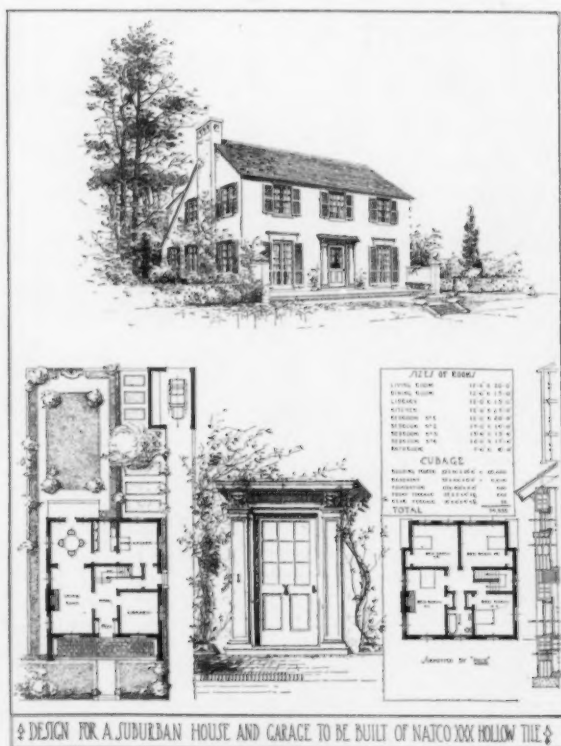
MENTION DESIGN

SUBMITTED BY ROBERT A. TAYLOR, PHILADELPHIA, PA.



Drawing No. 260

MENTION DESIGN

SUBMITTED BY WILLIAM J. MOONEY AND GORDON H. ROBB
BOSTON, MASS.

Drawing No. 248

MENTION DESIGN

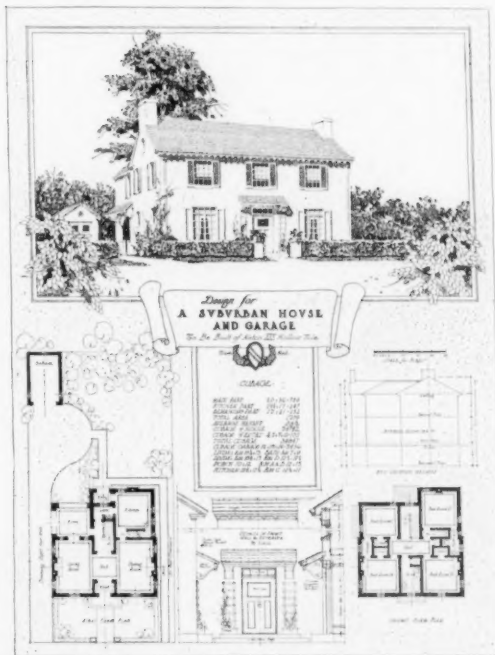
SUBMITTED BY ANTONIO DI NARDO AND WILLIAM GEHRON
NEW YORK, N. Y.

contestants in their treatment of the perspectives, — obviously rendered as country rather than suburban houses.

Drawing No. 147 was a successful design that nearly won a place among the prize winners because of the skill with which the competitor had met many requirements of the problem. He had accepted all the limitations imposed, and obtained an attractive and distinctive house, somewhat more English than American in type, to be sure, but with an unusual arrangement of principal rooms upon the first floor. Too much was sacrificed, however, to give what was, after all, an over-long connection between house and garage, shutting out direct light to kitchen, pantry, lavatory, and service stairs, combined — with unusual compactness — with the front stairs, and a bath conveniently located between two bedrooms. The perspective is crisply and well presented, with little waste of unnecessary rendering.

The ten mention drawings are presented as of equal merit, and all the designs given mention or place are regarded by the judges as being sufficiently adapted to construction in the specified material, no drawing where this essential qualification has been even partially ignored reaching even the groups retained for final consideration.

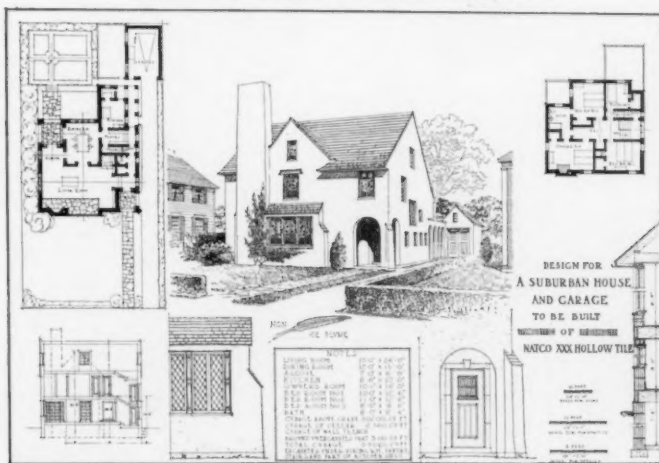
The program of the Competition being as liberal as it was, — undoubtedly with the intention of giving all possible variety in scope and treatment of plans, — made it difficult to consider all the various plan solutions on an exact parity, because of their many different relations to grades and points of the compass, which it was fair to allow the



Drawing No. 134

Mention Design

Submitted by Lawrence L. Wolf, Pittsburgh, Pa.



Drawing No. 147

Mention Design

Submitted by Robert North, Buffalo, N. Y.

contestants the right to assume for themselves, as they had not been otherwise definitely specified in the program. Outside, therefore, of somewhat rigidly applying the very important essential of depending principally for light and outlook on the front and rear of the house, because of the stipulated close placing of adjoining buildings, the judges endeavored to be lenient in their consideration of all possible and allowable variations attempted by the contestants. It would seem that some future competition might produce an added interest by restricting the contestants still more exactly to one problem in the arrangement of rooms by stipulating at least the points of the compass and the contour conditions existing on the hypo-

thetical site, although the result would obviously then develop less variety than the method this time adopted.

The judges feel sure that all the contestants in this Competition cannot but personally benefit by the care and time they gave to the consideration of the problem and the material, which they can now complete by carefully studying the prize and mention drawings reproduced, especially for experience and profit in contrasting their own solutions in

detail with those that have been selected for mention or place.

FRANK CHOUTEAU BROWN, Boston, Mass.,
F. ELLIS JACKSON, Providence, R. I.,
CALVIN KIESSLING, New York, N. Y.,
LINN KINNE, Utica, N. Y.,
F. R. WALKER, Cleveland, Ohio.

Jury of Award.

Note: In order to present the criticism of the Jury of Award of the different Mention designs in as clear a manner as possible, they have been referred to above by the number given to the drawing, at the time of its receipt at the office of THE BRICKVILDER, for identification.

EDITORIAL COMMENT AND NOTES FOR THE MONTH



THE last chapter of Viollet-le-Duc's "Annals of a Fortress" is devoted to a eulogy of war, as tending to develop patriotism and stimulate courage. This chapter was written before his house was attacked during the Commune, and the treasures within its walls, jeopardized and at the mercy of an ignorant mob, were saved by the efforts of his pupils. Viollet-le-Duc, an idealist, an optimist, found underlying virtues in the worst of national crimes, but failed to recognize the fact that these virtues belonged to the few, and that the masses, like the men of the Commune, were swayed by the lust of combat and the power to destroy.

To-day, in the great cities of France, Germany, Austria, and Belgium, and in a multitude of towns and villages of Europe, are masterpieces of art, — cathedrals, museums, painting, sculpture, and architecture, all of which are at the mercy of mere military machines. These are works which are the heritage of the past, any of which can never be replaced. They are the work of creators, not of destroyers; of the men who have brought delight to thousands, not of those who sow misery.

Among the many outrages of war it is not the least that the works that men have thought precious and have cherished, that have been considered priceless, may vanish from the earth. No doubt there will be an attempt by the nations to respect historic monuments and museums, but the exact control of projectiles at the distance of several miles is a somewhat difficult matter.

But a still greater danger lies in the ignorance and disregard for art amongst the militant world. Militarism focuses its attention upon scientific measures for offense and defense and the details which are pertinent to such subjects. The higher achievements of man are often unsympathetic to many of the officers of an army, and it is to these officers that the world must look for the protection of its museums and monuments.

Already there are rumors of the destruction of the roof of the Cathedral of Liege and of other important buildings, and also that the altitude of the cathedrals of Cologne and of Strassburg has been utilized as "strategic points," by the conversion of their towers into locations for machine guns, which would naturally cause a concentration of the enemies' fire upon these towers.

Mankind has for centuries deplored the loss of the Library of Alexandria, and to-day as great losses are imminent. There is little use in an appeal to the nations. Madness seldom listens to reason. We can only hope that by some fortunate chance but little of the art of Europe may perish in this unnecessary war.

MONTGOMERY SCHUYLER, widely known and appreciated for his published works and studies in architecture, died on June 16, after a short illness. As an editorial writer he belonged to the school of Raymond, Marble, and Hurlbert, imparting to the

discussion of subjects relating to architecture literary graces of an uncommon sort and the charm of a cultivated and genial mind. Since the death of Russell Sturgis, Mr. Schuyler was acknowledged to be the leading critic of architecture in the United States, his contributions being numerous and constant, and confined in late years to the pages of *The Architectural Record* and *THE BRICKVILDER*.

THE buildings shown by the interesting series of drawings by Mr. Rockwell Kent, which comprised the illustrations in an article treating of his renderings (July issue of *THE BRICKVILDER*), were credited through error to Messrs. Delano & Aldrich. The subjects shown were designed by Ewing & Chappell, architects, and included the tower of St. Mary's Church, New London, Conn., Connecticut College for Women, and country houses at Greenwich, Conn., and Tarrytown, N. Y.

THE growing tendency on the part of the modern architect to consider his work first and his self-advertisement last, is pointed out by *The Builder*, London, in an article which takes us back to Michelangelo, and traces the attribute of modesty from his day to the present. "Modesty, we all know, was never the characteristic of Michelangelo, who would refuse to work for a Pope or represent a cardinal in hell with equal alacrity, and build fortifications, design a tomb, or produce a painting 120 feet long with the same fiery zeal. His successor, Vignola, the architect of Caprarola and of the Escorial, worked on an even greater scale in his single trade of architecture, and his treatises on perspective and on the Five Orders were, and remain, masterpieces; but modesty was not to be expected from a man who, at Caprarola, was encouraged to rival the mountains and precipices which surround his palace, and took with him to the Escorial two-and-twenty architects, the most celebrated of their day, as his assistants in his work. Fontana, Carlo Maderna, and Palladio had similar successes: so had Scamozzi, who illustrated his own principles by perhaps the greatest of his works, the Strozzi Palace at Florence. Inigo Jones seems to have been a modest man. Wren certainly was so, in spite of the proud boast as to his true monument in St. Paul's Cathedral.

"As the eighteenth century advanced, self-advertisement on the part of a professional architect became rarer. The Brothers Adam, for instance, had too high a sense of the greatness of the antique to let self intrude into works which professed to deal with general principles or particular monuments, while during the Neo-Classical revival architects were too many for any individual to have the opportunities of laying down the law to others. Competition has its evils, and the lot of the modern architect its thorns; but if modern conditions are against the creation of fantastic masterpieces, the Caprarola and great monuments on the scale of the Piazza of St. Peter's, architecture as a whole has gained by the change."